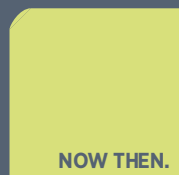


NOW THEN

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NOW THEN IS 8!

We are continually humbled when another year passes and we're still here. It's been a long journey for us - starting out without any background or experience in publishing, learning from our mistakes and building Now Then from the ground up. But it's not over. We want to carry on meeting new people, forming new partnerships, doing good work and telling the stories of Sheffield better. If you want to join us, get in touch.

The Festival of Debate is in full swing and continues this month and next. Take a look at page 34 for the lowdown. My recommendations are Nigel Slack's event on next month's 'all out' Council election (14 Apr, Town Hall), the EU Referendum panel discussion (20 Apr, St Mary's Church) and the talk from Guardian cartoonist Steve Bell (21 Apr, SU), who is interviewed in this issue. Abbeydale Brewery are also kindly brewing us another festival beer, Why Not Give A Toss?, which will be available soon at all fine establishments in the city.

We are pleased to be featuring the work of internationally renowned visual artist Bridget Riley. Get yourself down to her exhibition, **Venice and Beyond, Paintings 1967-1972**, which runs at Graves Gallery until 25 June.

And to everyone who has been involved with Now Then in any way since we started out: thank you.

SAM
sam@nowthenmagazine.com

Writer? Musician? Artist?
sam@nowthenmagazine.com

Poet?
wordlife@nowthenmagazine.com

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CONTRIBUTORS

EDITOR. SAM WALBY. **MANAGEMENT.** JAMES LOCK. **DESIGN & LAYOUT.** THURSTON GORE. **ADVERTISING.** JAMES LOCK. **ADMIN & FINANCE.** MARIANNE BOLTON. FELICITY JACKSON. **MARKETING.** SARA HILL. **COPY.** SAM WALBY. IAN PENNINGTON. FELICITY JACKSON. **PHOTOGRAPHY.** SARA HILL. **DISTRIBUTION.** OPUS DISTRIBUTION. **WRITERS.** ALT-SHEFF. LOUIS READ. SAM WALBY. ROS ARKSEY. JOE KRISS. DAVID WOOD. JONATHAN BUTCHER. MARY CARR. CATHERINE DICKINSON. CHRIS ARNOLD. CHRIS DELAMERE. ALEX TOWNSEND. HANNAH BRADY. TASHA FRANEK. SAM GREGORY. GORDON BARKER. AKEEM BALOGUN. JOE BAKER. IAN PENNINGTON. SAMANTHA HOLLAND. BEN JACKSON. BEN PLATT. **ART.** BRIDGET RILEY.

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**SHOWROOM
WORKSTATION
SHEFFIELD**



Shimmered Shade, 1990

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LOCALCHECK

FREEDOM OF THE PRESS-GANG

.....

“**A**rguing that you don’t care about privacy because you have nothing to hide is like saying you don’t care about freedom of speech because you have nothing to say”, whistleblower Edward Snowden told a conference last month. In 1963, when Dr Martin Luther King made his influential and moving speech, he was arrested. The FBI assessed him as a threat to national security because he campaigned for change. The difference between activism and terrorism often seems to be lost on the authorities.

The examples above came not from the ‘mainstream’ press, but from a blog, Insurge-Intelligence by Nafeez Ahmed, because this respected reporter was sacked by The Guardian for writing about Israel’s control of gas reserves in Gaza. If the left-of-centre Guardian offers only an illusion of freedom, what hope is there? 80% of local newspapers are owned by five mega-corporations and 71% of national ones are owned by just three. These figures may even be out of date, as The Independent stopped its print edition last month and looks set to sell its tabloid edition. The buyer is Johnson Press, a gigantic publisher of a list of titles including most of our South Yorkshire papers. Big media isn’t accountable to the people on the ground. It’s obvious. Shareholders rule the world, and genuine grassroots media like Now Then are becoming very rare.

The problem is even worse if the media acts as a mouth-piece for government, with opposition voices and protests left out. “The very same press that provides wall-to-wall coverage of pro-democracy occupations and police repression halfway around the world [...] acts as if analogous events at home are of no interest”, wrote David Graeber regarding Occupy Democracy. Events like the forthcoming March For Health, Homes, Jobs and Education are massive demonstrations of dissent. It’s on Saturday 16 April in London and involves South Yorkshire People’s Assembly. Did you know about it? Will it be reported in

the media? Probably not, unless there’s violence.

Even the BBC seems to be losing its critical vocal chords entirely. It’s just axed Radio 4’s What The Papers Say. Maybe you disagreed with what they said about what the papers say, but at least they were talking. What’s left is a chilling silence, and into this void steps the new Investigatory Powers Bill. National security now means monitoring journalists with no effective oversight and gagging telecoms providers from revealing government spying. GCHQ was condemned for illegally monitoring human rights groups like Amnesty International, journalists and NGOs, but now the Government plans to permit this. Calling this the ‘Snooper’s Charter’ trivialises a serious descent into censorship.

In our city fortunately we have Now Then, and Sheffield Live radio and TV, as honourable alternatives to the ‘mainstream’. The annual Festival of Debate also allows people to speak out, and this month we welcome Sheffield Anarchist Bookfair, with its raft of meetings and small publishers. These are vital avenues for sharing information and views which the press downplays, criticises or simply ignores.

What the papers say is not the whole story. Listen to what’s happening. Even if you don’t agree with what’s being said, the right to speak is fundamental. Stay alert to new opinions and to ordinary people who put fingers to keyboards, or voice to microphone. If we don’t do this, our freedom of expression may be hacked away until we hear only the voice of those in control, the official line.

Hosted by Alt Sheff

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ASSIST is a charity supporting asylum seekers rejected by the UK courts and left destitute. They rely on volunteers. ASSIST’s drop-in sessions are an opportunity to meet their volunteers, hear about what they do and decide if you can help.
assistsheffield.org.uk

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 MADE IN SHEFFIELD

FOODHALL

A NEW KIND OF PUBLIC SPACE

.....

We live in a globalised world, but despite being the most connected generation ever, cooking and eating communally has become harder. The more technologically dependent we get, the more socially isolated we become. Sheffield is home to some extremely interesting buildings, many of which lie derelict. Being a city of makers, can we reclaim these empty spaces as public places?

Foodhall / Sheffield is a social experiment. It's a project that is being led from the bottom up and could form part of an alternative, people-led city centre master plan. One of the first meanwhile use schemes supported by Creative Arts Development Space (CADS) and ReNew Sheffield, and helped by the University of Sheffield, it's a communal kitchen and dining area, where the public are invited to come and cook a meal for the city or dine on a pay-as-you-feel basis. Anyone, regardless of their social status and identity, can dine at the same table, get to know someone new and re-establish those human connections lost in the modernising world. One service user told us: "I don't really know who my neighbours are and I live right round the corner from here, but I'm realising there is a great community of people in Sheffield, coming together for a great cause."

Foodhall / Sheffield can be placed in the context of a vibrant range of social enterprises and projects which have been revitalising the city. It's also part of a much longer history of cafes running as social hubs, taking inspiration from Edward Carpenter's Commonwealth Cafe, founded in 1887 in Scotland Street, Shalesmoor. Carpenter, a radical socialist philosopher and early LGBT activist, opened the Commonwealth Cafe to serve the slum residents of Shalesmoor and provide them with a space in which to come together, attend talks, participate in activities and listen to visiting speakers. Carpenter was concerned that inner city life for slum dwelling workers was "sapping the strength of our populations".

While it was enjoyed by many, the Commonwealth Cafe struggled financially because Carpenter was the primary patron and shut within its first year. In 2016, cafes based on similar principles, operating on a pay-as-you-feel basis, are re-emerging and nothing short of a revolution in community dining is taking place. Foodhall's aim, much like the Commonwealth Cafe, is to instigate social cohesion and bring the people of Sheffield together, but this time in a built environment that has been collectively developed, physically embodying the principles which direct it.

It is run completely by volunteers, some of whom are students from the University of Sheffield, and members of Sheffield Alcohol Support Service (SASS), Addaction and

Camerados, a peer support group dedicated to ending social isolation. It offers a neutral space in which different social groups can find an inclusive meeting space. As one SASS worker explains: "No-one else is really doing anything like this [...] It's captivating people from every generation and walk of life. That, for me, is what makes it special."

Foodhall does all of this while considerably minimising its impact on the environment and of larger food retailers in Sheffield, as all food that is served has been cooked using surplus ingredients donated by retailers, saving it from being sent to landfill.

We are open from 10am till 4pm, Thursdays to Saturdays, at 151 Eyre Street, so come and experience Foodhall yourself. From 18 April to 11 May we will have a pop up by the Moor Market (Foodhall itself will be closed momentarily), at which we will gather feedback about how we approach the city's food infrastructure and share meals with the public. We are also launching the second beta of our web app, which will allow people to advertise their communal dinners to a wider audience and freecycle surplus food locally. Check it out at foodhalls.org.

This article has been written collectively by the volunteers and customers at Foodhall / Sheffield.



Photo by Ellie Grace Photography
elliegracephotography.co.uk

SHEFFIELD POUND

A NEW CURRENCY FOR SHEFFIELD

.....

How much money spent in Sheffield stays within the city? We're witnessing continued privatisation of our city centre, with plans to continue the compulsory purchase and bulldozing of historic streets, replacing them with security-guarded shopping malls. Walk around the city and you're faced with endless chains and multinationals squeezing out independent businesses. Do a bit of digging and you'll quickly learn that offshore companies own lots of valuable real estate, which is where a lot of money spent here ultimately ends up.

How could more money be kept here? Let's imagine a local, complementary version of the pound, which is of equal value, to be used alongside the national cash and circulated only within the city.

This isn't a new idea. Established local currencies exist in Brixton, Bristol and many other places here and abroad. The Swiss WIR has been around since the 1930s, with a turnover of 1.2 billion Swiss Francs and 62,000 members. The Brazilian

bills for shiny Sheffield-crafted notes or coins, effectively functioning like tokens representing the same value as the pound. The money traded for local pounds will always be kept safe in a credit union account, ready to be withdrawn by the account holder at any time.

Notes could be designed by local designers and artists, showcasing landmarks and famous Sheffielders. What denominations could there be? A £7 note could be useful when buying you and your mate a pint, and would reflect the seven hills in the city. It would seem a no-brainer to include some coinage, given our city's heritage of producing metal objects. Electronic payment could work alongside cash through smartphone apps and online banking.

A Sheffield Pound would encourage people to support their local independent businesses, keeping money in our city by circulating it in a closed economy. We could take it further. The Brixton Pound charges business a small amount on transactions,

.....

“HOW COULD MORE MONEY BE KEPT HERE?”

.....

Banco Palmas currency circulates in communities like Conjunto Palmeiras and has been replicated over 100 times across the country. Closer to home, in 2012 the Mayor of Bristol, George Ferguson, decided to take his £50,000 annual salary entirely in Bristol Pounds to demonstrate the pride, self-sufficiency and independence of his city.

Local complementary currencies like this are part of what is called the 'solidarity economy'. It's not really a widely used term in the UK, but it basically encompasses things like co-operatives, Fairtrade, self-help and lots of other efforts to challenge social injustice in communities and subvert capitalism. Sheffield has some really active co-operatives and timebanking projects, including a new scheme hosted by Sheffield Creative Guild launching in May. The idea of a Sheffield Pound isn't new. It's just never been taken up here. Maybe now is the time.

A Sheffield-based independent currency could see Sheffielders exchanging a proportion of their sterling at local 'cash machines' for Sheffield Pounds in note or electronic form. The Bank of England has written guidance on independent currencies to ensure that they do not destabilise sterling.

Sheffield Pound account holders could trade their sterling

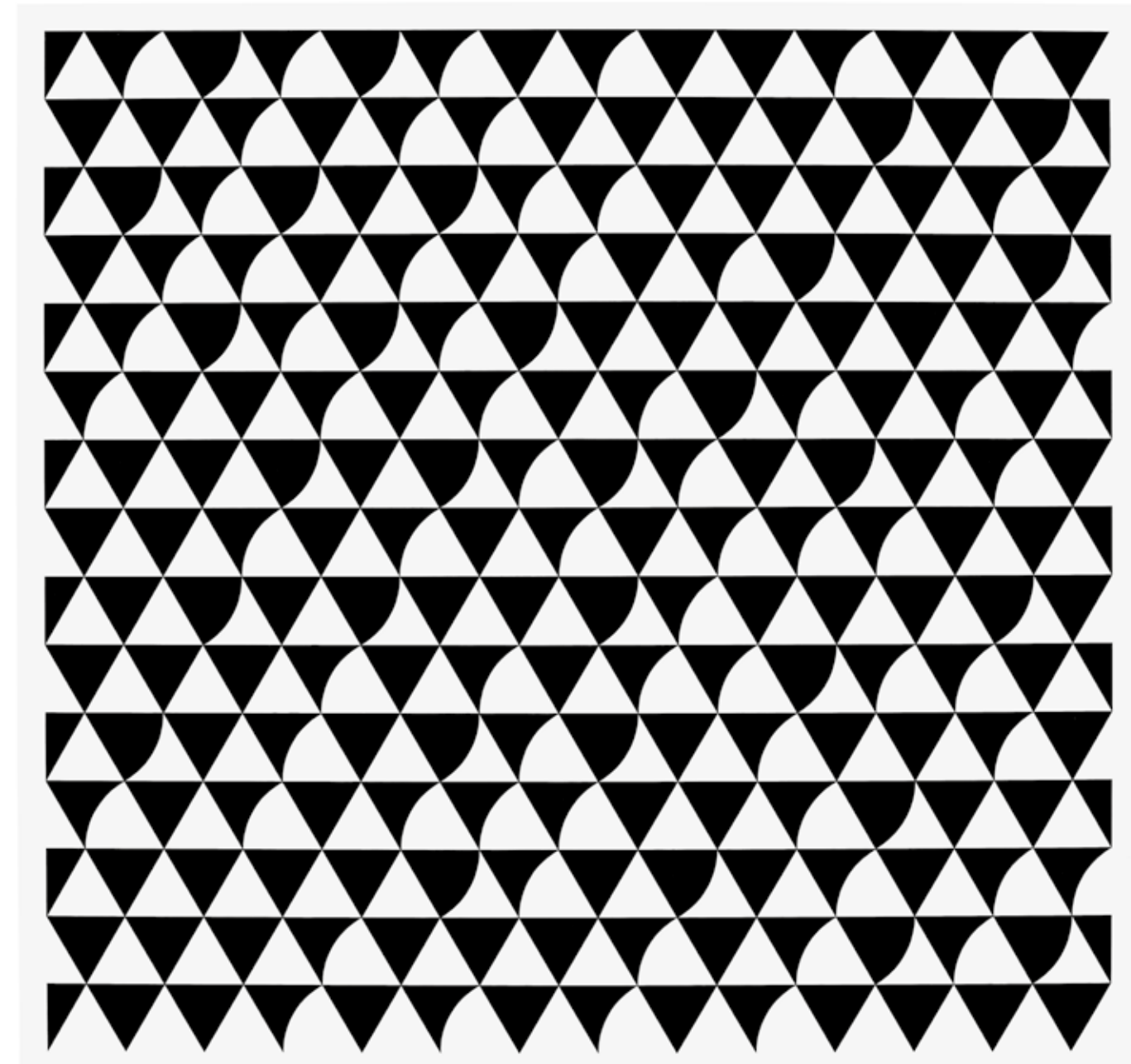
which goes into a fund to provide grants to deserving projects in that community. Imagine paying your council tax in Sheffield Pounds, so that the Council procures that proportion of public services from local traders.

Consumers, businesses, makers, credit unions - get in touch and let us know how you want to take part. The goal is to start by creating a million Sheffield Pounds, with an initial 100,000 in paper currency by October 2016.

Would you consider taking your pay cheque in Sheffield Pounds?

Louis Read

facebook.com/SheffieldPound | [@sheffieldpound](https://twitter.com/sheffieldpound)



Rustle 3, 2015

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Red with Red 1, 2007
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STEVE BELL

POLITICAL CARTOONIST COMES TO SHEFFIELD

.....

Steve Bell is a cartoonist best known for his regular work published in *The Guardian*, beginning in 1981 with the strip *If...*, which he continues to this day alongside one-off pieces. Steve's career comprises 40 years of political cartooning, so there aren't many major political figures he hasn't given the Bell treatment. Before he began working at *The Guardian*, he drew a strip for *Time Out* called *Maggie's Farm*. These days he can be found at his home in Brighton, rendering David Cameron as a human condom or George Osborne in a gimp suit.

I spoke to Steve the day after the bombings in Belgium, ahead of his appearance in Sheffield at the Festival of Debate on 21 April.

How do you arrive at a new character?

It's never the same for two politicians. Some come quickly and some take much longer and you have to work much harder at it. Some are naturally caricaturable, some aren't. Some of them it's difficult to get a handle on them. It does take a long time, and my caricatures tend to evolve. You work out a basic way of doing it, and if it works you can stay with it, and then you sort of amend it in accordance with what they look like and what they're actually doing.

So you've got somebody like George Osborne, who has evolved quite a lot since I started drawing him. My caricature has boiled down to two features: his eyes and his nose. You don't really have to draw anything else because those two

things will sum him up. He has these dark, blank, dead eyes, and very dark brows. The reason I go on that is firstly because he has these features, but also I noticed when I was watching him once on the campaign trail in 2010 that Peter Mandelson and George share a kind of evil look about them. They've got that same dark, dead-eyed look. Not exactly the same, but there's a great similarity, and that struck me.

The other feature of George is his bum nose. He has got a bum on the end of his nose, if you look at it.

I know that you go to party conferences as well. That must put you in awkward situations sometimes, going into the belly of the beast.

Yes, there is that problem, but I think I've managed to get over it, over the years. It can calm your caricature if you allow yourself to get too close to them, but it's not really a problem. I've met them all now. All the current bunch, anyway, except Corbyn. As people, they can be quite pleasant to you. It doesn't worry me at all, because it's not them I'm ripping the shit out of, it's what they do I'm ripping the shit out of. That's the important distinction to make. I use personal things about their appearance in order to make serious points about what they're up to.

You're trying to break down that image that they present to the world.

Yes, that's very much what it's about, because image and presentation are so important, and have got more and more so. And it's important to unpick it, to break it down, to lever it and rip it open, as it were. I think cartoons are very good at doing

abuse and humour which goes back over 200 years. That's something precious. It's very unlikely, in this country anyway, that you will get sued by a politician for taking the piss out of them, because politicians know - by precedent, going back a long, long way - that if they do, it'll make them look even more stupid.

It's peculiar the levels of personal abuse you can get away with - probably stronger than what my European colleagues could get away with. In America they're much more prudish, even though there's loads of really great American cartoons.

And it really depends on the person you're caricaturing. I know you've said that you don't think Margaret Thatcher was aware of your work, but that John Major was.

As I recall, she was given a digest of the newspapers by her press secretary, a vile man called Bernard Ingham. I doubt she was aware of anything I ever did, whereas John Major was somebody who did actually read the papers and did notice it. I never had any direct contact with him, but I read in a biography that he came out with the memorable line, "It's designed to destabilise me, so I ignore it."

Somebody like Blair would never let you know. I have actually spoken to Cameron. Cameron came up to me during the 2010 election campaign, on the campaign trail at a service station. He came straight over, looked me in the eye, and said, "What's this condom thing all about?" To which I said, "It's to do with your extreme youth and your smooth complexion," which is true. It doesn't tell it all, of course, because there's more to the condom than that. I've followed him about, and

"WHAT'S THIS CONDOM THING ALL ABOUT?"

that, because they can do it in ways that other mediums can't.

Are there times when something really massive happens and you have to re-approach or completely redo a cartoon?

Mercifully, only once I think I've had to do two cartoons. It was when John Major challenged himself to the leadership in 1995. That was a big story. I'd already done my cartoon - I'd actually filed the damn thing - and they rang up. I think John Major didn't announce it until 5, which in my terms is hopeless. So I did another one quickly for the later edition. But that's the only time that's ever happened.

You're dependant on events. For instance, yesterday [22 March], under the normal scale of things I would've been doing George Osborne replying to the Budget, but then this hideous bombing happened, so I did that. It's such a big, horrible thing that sometimes you have to react in a different way.

As terrible as the bombing was, it was a stroke of luck for Mr Osborne.

Yes, it's the ultimate 'dead cat'. I've been following the dead cat theme in the strip - the Lynton Crosby method of politics, where you throw a dead cat on the table, so everyone's talking about the dead cat and not your blunder. Yesterday was a textbook example of it, though I wouldn't accuse George of having done it deliberately...

Does the medium you're working in allow you more freedom to say things that you could never say if you were a writer, for instance?

I think so, in some ways. There is a strong tradition of visual

if you get very close to him you can see the man has no hair follicles, and he is a kind of pinkish colour.

Do you think you've been lucky with the way politics has drastically changed during your career, particularly in the 80s?

You could say that about any 30-year period, really. We're always condemned to live in interesting times. There are always huge things happening and they're always unpredictable. Actually, the underlying themes of politics are largely the same as they were when I was starting out. I remember in the 70s, when I was a teacher, I had a badge saying, 'No Cuts'. Some things never change.

Sam Walby

Steve Bell will speak in Sheffield on Thursday 21 April at the Sheffield Students' Union Auditorium as part of the Festival of Debate. Tickets £8/6 via the SU box office.

belltoons.co.uk | festivalofdebate.com

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FOOD

EAT YOUR GREENS

.....

This article is all about celebrating vegetables and embracing varying diets, from vegan, vegetarian and meat-free Mondays to those who just want to get more vegetables into their diet and eat a little less meat.

Vegetables are so versatile to cook with and working through the seasons offers the opportunity to celebrate the cream of the crop. You can appreciate the abundance when it's ready, whatever its shape (don't get me started on perfect veg), and get experimenting with different recipes. Try celeriac or kohlrabi, roasting cauliflower, using courgette in cakes, beetroot in brownies, pickling turnips or making your own chutneys and relishes.

This month is also your chance to make the most of local wild garlic, which you will notice by its distinctive aroma. You will find it in places like Endcliffe Park

tives or to eat out if you are looking for vegetarian or vegan menus.

For vegetarian and vegan products and fresh produce, check out the Incredible Nutshell on Chesterfield Road. Beanies on Crookes Valley Road have a wide variety of products as well as running a veg box scheme. Beanies won 'Best Independent Retailer' in the 2015 Observer Food Monthly Awards.

Places to eat out include the vegetarian Blue Moon Cafe near the Cathedral, Fusion Organic Cafe, Heeley City Farm Cafe, Thelma's Homemade in Nether Edge and the World Peace Cafe in Hunters Bar, all of which have plenty of vegan and veggie choices.

If you need encouragement to get your veg quota, then signing up for a veg box might help. New Roots on Glossop Road have their boxes delivered by a team

"EATING LESS MEAT DOESN'T MEAN SACRIFICING FLAVOUR"

and nearby Whiteley Woods, as it commonly grows in woodland near water. You can use it like spinach with pasta, add it to bread dough or use it as a pizza topping.

Consider going for cuisines where meat is not used, as in Gujarati or South Indian cookery. There are also plenty of Mediterranean and Middle Eastern dishes which make the most of vegetables, like stuffed peppers, hummous, risottos, frittata, Greek salad and tabbouleh salad. If you enjoy cooking, exploring meat-free cooking and vegan versions of recipes will increase the variety of dishes and ingredients you eat. See it as an opportunity to try out new foods.

We all know that there are health benefits in eating a colourful diet with plenty of fruit and vegetables, but eating less meat or choosing a vegetarian or vegan diet doesn't mean sacrificing flavour or missing out on your favourite foods. There are some excellent vegan products around nowadays, including chocolate, biscuits, mayonnaise, cheese, burgers and ice cream, often lower in calories and superbly tasty.

We are lucky in Sheffield to have a plethora of places to source our fresh vegetables, fruit, meat-free alterna-

of cyclists. Alternatively, check out Filthy Gorgeous, Regather and Barra Organics, who all have veg box schemes.

If you want to pick up your own veg then consider your local shops. Beanies have a great seasonal selection. There's Just Natural in Crookes, Mr Pickles on Abbeydale Road and loads of fruit and veg stalls in the Moor Market.

Whether you're looking to get more veg into your diet or you are vegetarian or vegan, challenge yourself to try some different recipes and make the most of what's local and seasonal.

Ros Arksey
@Nibbly_Pig



SPINACH, WALNUT & VEGGIE SAUSAGE PASTA

Recipe by Charley Roberts, The Incredible Nutshell

Serves 2

-

2 portions of pasta

200-240g spinach

4 veggie sausages

3 garlic cloves

A handful of walnuts

A generous splash of olive oil

A splash of lemon juice

A little ground nutmeg, smoked sea salt and black pepper to taste

Vegan parmesan or nutritional yeast (optional)

Cook the pasta and the veggie sausages according to the packet instructions. Grind the walnuts in a food processor or bash them with a pestle and mortar. Add the spinach, garlic, lemon juice and olive oil and blend until it's a rough paste.

In a pan, gently fry the spinach mixture until it reduces slightly. Add the nutmeg, salt and pepper to taste. Combine the pasta, chopped sausages and spinach mixture in a saucepan, reheating if necessary.

Serve and sprinkle with vegan parmesan or nutritional yeast if you like. For a variation on this dish, ready-to-eat smoked tofu or butter beans can be used as an alternative to veggie sausages.

Photo by Sara Hill

J.H. MANN

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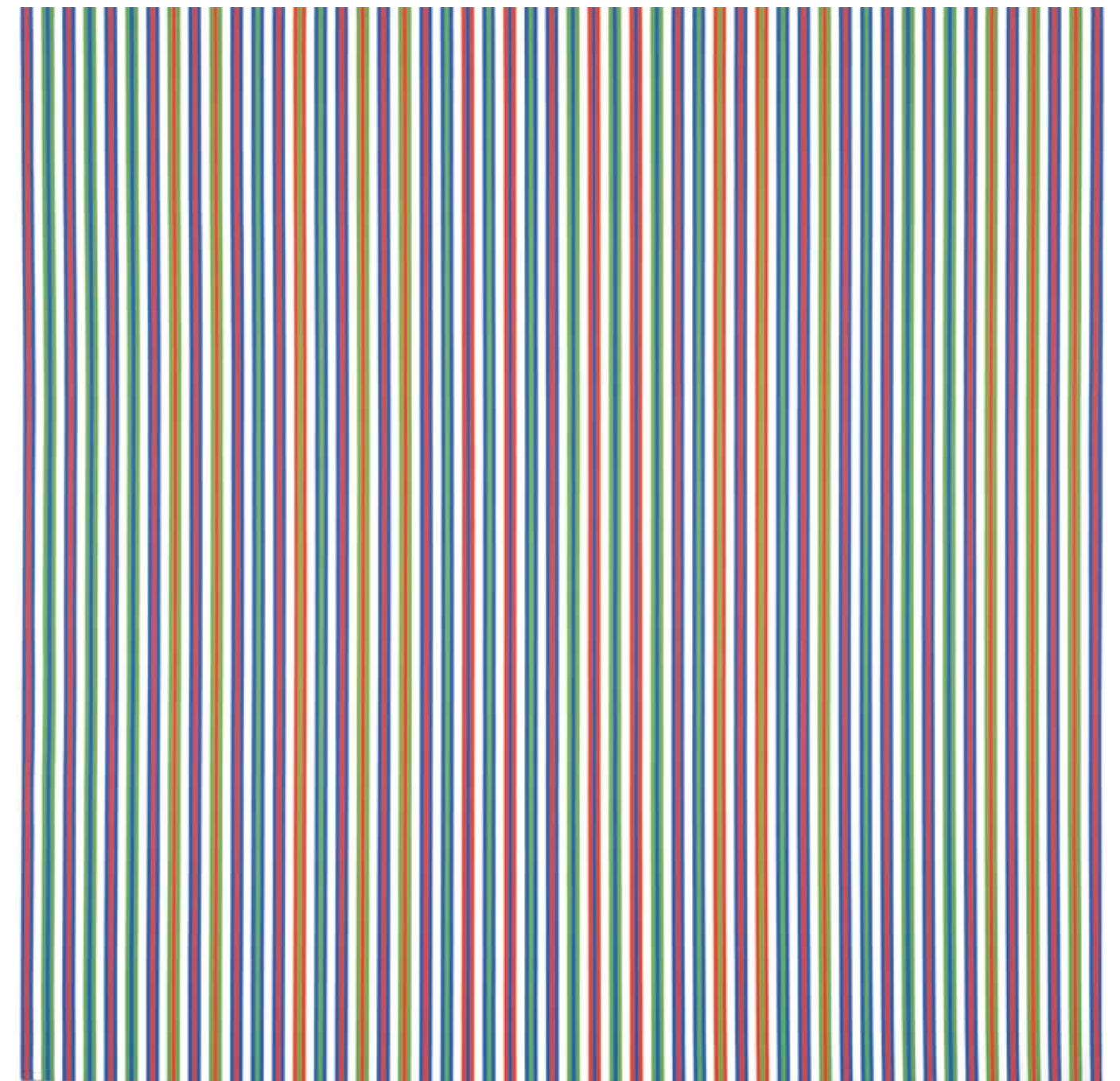
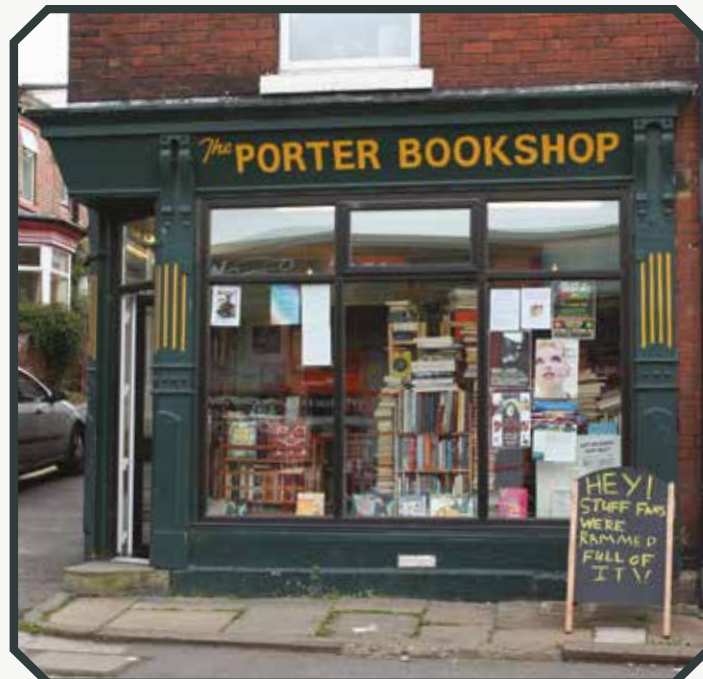
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Pæan, 1973

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WORDLIFE

HOSTED BY JOE KRISS

.....

Welcome to the Literature Republic of South Yorkshire. We've got four poems for you this month. I hope you enjoy them. Let us know what you think. As ever in Sheffield, there are lots of literature events coming up in the spring. Check out the listings below.

Joe
@WordlifeUK

.....

WORD LIFE
22 April | 7pm | Theatre Deli | £5/£4 concs
We're back at Theatre Deli with performances from Radio 3 Verb New Voices 2015 winner Andy Craven Griffiths, local singer-songwriter Neil McSweeney, open mic and more TBA.

ROUTE 57 10TH BIRTHDAY PARTY & LAUNCH
25 April | 5pm | Jessop West, Room G.03 | Free
Route 57 is the University of Sheffield's creative writing journal. This event will celebrate their 10th birthday and 12th issue and will feature readings from contributors.

SHEFFIELD ZINE FEST
30 April | 11am-4pm | Hallam Union | Free
A zine is a magazine or booklet that you make yourself and give away, swap or sell for the cost of printing. Sheffield Zine Fest features artists and makers from Sheffield and further afield. Come down to sell and swap zines. Workshops and readings throughout the day. @sheffzinefest

ATILLA THE STOCKBROKER
5 May | 7:30pm | Regather | £8
One of the spoken word scene's most famous punk poets is appearing on his autobiograpy tour in Sheffield. His career was launched by appearances on the John Peel Show in the 80s and he has been performing for over 35 years.

Poetry

A lot of people will try
to tell you what poetry is.
This might include the words
'difficult' or 'shit'.

But she can speak for herself.

And when she does
she'll speak to you like
an old friend with two pints in their chest
who wants nothing but the best for you.
She holds nothing back;
Like the laugh that takes you by surprise
or the touch on the crook of your neck.

She is more common than a wedding song
or a funeral march;
She might have been born in ivory towers
but she spends her weekends on
football terrace choirs
shouting for glory across
a floodlit pitch.

And even though she does speak often of sunsets
shards and shadows, she still kicks like
a pistol whip that draws blood
from your gums and salt from your spit.

Don't mistake
a poet for a preacher.
A poet is just someone who needs words
like someone else needs a fistfight on
a forgotten high street
at the back end of their week.

Poetry will find you if you need her.
She will meet you half way.
You don't have to ask for her by name
because she'll greet you like a traveller
who just needs somewhere to stay.

Joe Kriss

Stranger Passing

Dried leaves hang from
the stretched elbow sleeves
of a hand-me-down
threadbare, slow death
somewhere else'

favourite sweater.

And you say, It was a gift
with disarming fondness
in your on-up
the-road-a-ways empty
gaze of

I don't know your blues.

Wrinkles in need of no smile,
cutting all the never-tell
deeper way
to a soul such thing
therein whistling

a jailbird's someday song.

David Wood

Night Shift

We would walk through those narrow grey
streets each evening, oblivious to the
inconvenience of our presence. The houses
like sandcastles ripe for kicking, which when
unlit seemed to lose their purpose.

We could almost hear the twitch of eyelids
flicker, their faces at intervals plastered to
those pristine windows; we convinced
ourselves their heads slept in comas,
whilst we continued to scrape our heels.

Each one bound in holy matrimony; entrenched
foundations built with broken bricks. The premature
lines that danced across each face, filled with
blackened waters like neglected canals, in which
I would never dare (nor care) to swim.

That breeze passes slowly, indicative of these
streets, as we unbound those memories from
their corroded chains. As our feet sink into
our own foundations, we slowly peel our
smirking faces from our windows.

Jonathan Butcher

Reversible

Today I'm wearing my body inside out;
I was in a hurry when I got up this morning;
I also left my feet under the bed
and my hands probably in the bedside drawer.
No wonder I can't get a grip
I'm stumbling around in no particular direction
unable to grasp anything; nothing new there then.
My heart, notice, is not on my sleeve
but in its proper heart place working
co-operatively with all the other parts of me.
I think it makes other people uncomfortable
to see my vital organs and skeleton exposed
at this hour of the morning, I expect
it reminds them of death -
but skin knows when it needs a rest.

Mary Carr

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STAGE

THE JAMES PLAYS: A BLOODY HISTORY

.....

The James Plays are a new cycle of three historical plays focusing on the trials and tribulations of three Scottish kings. The plays run back to back, creating a six-hour experience exploring over 100 years of Scottish history. We spoke to lead actor Andrew Rothney, who plays James II in the production.

Could you give us an outline of the James Plays and what the audience can expect?

The James Plays are a trilogy of new writing. These plays are about four years old but they're contemporary plays written about the James Stewart Kings of Scotland. It goes from a range of 1325 to the end of the 1400s, so near enough a century of historical plays. You'll follow the lives and relationships of the kings and the queens, their families and the court. The women in the play have such a huge influence as well, not just as partners of the kings. It's about power, land and how your own relationships can shape your life.

I play James II, and I play other roles in the first and third plays too. If you're coming to see it, you get the most out of it by seeing them all as a trilogy. You have the hindsight of seeing the previous play and you can follow the references. It's a box set, essentially. Some characters overlap each other over the plays, but there's a big time difference in the plays, and it's great to be able to see that progression in the individual characters.

As historical plays, they have drawn comparisons to Shakespeare, but they use contemporary language. Is that comparison natural for you?

I think what's interesting about that is that we've held Shakespeare in such high regard. His writing is amazing, so beautiful and imaginative, but 400 years ago that was the language of the time. It used common language

that normal people could understand and recognise. Our use of language is direct now. The theatrical use of language in the plays is straight to the point. For me one of the main focuses for the plays is that people back then were no different to us today. They had hard lives but they laughed, they loved, they wanted to be happy. The theatrical convention is directness. You're always going to get comparisons with Shakespeare - it's a historical epic, that's unavoidable - but I think what makes them Shakespearean is that they're plays for today. They're very political.

The plays are the first ever collaboration between the national theatres of Scotland and England and question the relationship between the two countries. Are there connections with the referendum and Scottish independence?

Definitely. I think it'll be an interesting thing in Sheffield and

"IT'S A BOX SET, ESSENTIALLY"

the rest of England to see what the reaction is. England is a strong presence in all three plays, and what the plays discuss in reference to the referendum is that Scotland is in conflict with its own heart, the dichotomy of the psyche. That was what was so evident in the referendum - a country at odds with each other. Both sides had valid reasons and valid arguments.

The men and the king in the plays - they are Scotland. They're complex and unpredictable. The difference in doing them pre and post referendum was an amazing experience. The feel of the audience in Scotland the day after the referendum was so intense. The cast itself was split in voting, like the nation itself. Everyone felt a sense of loss, people who voted 'no' and 'yes', because the inspiration that was created by a whole nation debating its own identity and personality was lost - these ideas around what it means to be Scottish, around your own identity and confronting your own demons.

Joe Kriss

The James Plays will be performed at the Lyceum on 7 and 8 May. Tickets and more information at sheffieldtheatres.co.uk



PIF-PAF

Pif-Paf are a genre-blending outdoor theatre company based in Sheffield. If you've seen a steampunk bicycle with wings and a front propeller careering around the city centre, the chances are you've been privileged enough to see one of Pif-Paf's creations, the Flycycle, in action. Pif-Paf combine engineering and physical theatre to create phantasmagorical spectacles with feeling and adventure at the heart of their work. Co-founders Eleanor and Pete told me what the Pif-Paf vision is all about.

"The core of Pif-Paf is to take art, adventure, spectacle and a feeling of unison out of shiny boxes and onto the street, to real people who are subsidising it all the time anyway. This scale makes people stop, but also means they can see what on earth is going on. It's funny how it's seen as non-traditional performance, because it couldn't be closer to the roots of human theatre. The seats and the carpets are non-traditional.

"We see real people really connect with the structures and shows we make. They are so tangible in a world that is disempowering a lot of people. We want to make work that an audience could imagine themselves making. If we leave our sets alone for five minutes there are people having a go.

"We aspire to the very best of anarchism - the removal of hierarchy and the empowering of an audience. There are no preconceptions when someone comes to our shows, no rules. We have to earn their time, not the other way around."

There's no letting up in Pif-Paf's ambitions. Their latest show, **Planetary**, combines acrobatics, aerial and Russian swing, all set on a brand new contraption, a giant spinning wheel called the Distance Ladder. Planetary is a 24-minute outdoor show for family audiences, in which three unscrupulous characters compete for the crown in a heart-in-mouth power struggle of planetary proportions. For dates and locations, check pif-paf.co.uk or visit their Facebook page.

Catherine Dickinson



Planetary at Unwrapped Festival

pif-paf.co.uk

STAGE LISTINGS

ROBIN INCE

SAT 23 APRIL | REGATHER COMEDY CLUB | £7

Previous Ince shows have seen him critique terrible second-hand books brought along by the audience, so don't be surprised to hear witticisms on quantum physics and the nature of existence. regather.net

SINGLE SPIES

26-30 APRIL | LYCEUM | £18-26

Alan Bennett's comedy masterpiece follows two members of the Cambridge Five spy ring in the 1950s across the globe, exploring society's fascinating with royalty and Russian spies. sheffieldtheatres.co.uk

A NIGHT FROM THE NORTH

WED 18 MAY | THEATRE DELICATESSEN

Previews of five local theatre makers, exploring experimental storytelling (**I Love You Will U Marry Me** by Sad Siren), sinister clowning (**Bardo** by the Bare Project), virtual reality (**New Template** by Epiphany VR), masculinity (**Alpha-bet** by Joe Bunce) and old age (**Beam** by Heather Morgan). Tickets for full shows at theatredelicatessen.co.uk

FLOWERS FOR MRS HARRIS

WED 18 MAY - SAT 4 JUNE | CRUCIBLE | £21.50-24

Based on the novel by Paul Gallico and adapted for the stage by Richard Taylor and Rachel Wagstaff, this musical follows a house cleaner on a transformative journey to Paris. World premiere. sheffieldtheatres.co.uk

GOING VIRAL

TUE 24 MAY | STUDIO THEATRE | £12.50

This playful one-man "performance lecture" by Daniel Bye about empathy and infection was a hit in Edinburgh last year. sheffieldtheatres.co.uk

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COOL BEANS



APRIL FOOL

Dear Advice Arnold,

I am a 54 year old woman from East Hampshire. I enjoy dog walking and used to enjoy the music of Rolf Harris. I have never been one to get involved with the buffoonish April Fool's Day, but I am willing to give it a go in 2016, because my friends and family now routinely describe me as a "dour-faced sourpuss without an ounce of joviality in her body". The only problem is, I haven't got the slightest idea where to start and was wondering whether you could help.

Yours sincerely,

Elizabeth Swallows

Hi Lizzie,

You've come to the right man. Back in sixth form they used to call me The Archbishop of Banterbury, and that was well before The Lad Bible made that term so unfashionable. I have many an April Fool's trick up my sleeve and I'm willing to share some with you for a small fee.

- Pretend that a relative has "unfortunately passed away" after a terrible accident. For extra laughs, choose a relative who was particularly well liked.
- Give the 'bucket of water on a doorframe' gag a 2016 makeover by filling the bucket with e-cigarette liquid. I hear it ever so slightly burns the skin.
- This next one is inspired by my favourite crooners, the Wu Tang Clans. Whilst your victim is snoozing, get a highly-skilled plastic surgeon to literally sew their bum cheeks together. It will make their next toilet trip utterly hilarious!
- When you next pass some roadkill, bag it up, bring it home and slip it under little Timmy's duvet. Not only a lot of fun, but also an important life lesson regarding mortality.

Hope that helps, Lizzie. An invoice for £9.99 is included in this reply. Please ensure payment is made within 30 days. Never contact me again.

Advice Arnold @chrisarnoldinc

WINE NOTES #3

Alcohol: Yes, please. I've had a bad day so lots and lots please. A champagne bath, a tempranillo trough, a pinot puddle, a great flowing weir of wine, whatever. I'll take it. Une vat of vino s'il vous playdoh.

Colour: Sensual Beetroot.

Nose: Keep yours out of it. This is all mine.

Legs: More legs than a Manx football team of spiders.

Flavour: Who cares. This is terrific. I'm gonna have another bottle. I don't give a shit right now. I hate everything else in my life apart from right now. I'll tell you what flavour this is. It's 'top of the bloody world' flavour, that's what, with hints of 'piss off yer pretentious wine twat'. Who needs flavour when you have wild, destructive abandon?

Acidity: My tongue might get a bit sharp once I finish this second bottle, yes.

Good accompaniment to: Shouting at the news, housemate-baiting loud music, ill-advised late night messaging.

Morning after review: No talky words or noise things please.

Chris Delamere @SpineTrolley



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APRIL LISTINGS

- Sat 2.** Steamchicken (Folk) £7 ADV £10 On The Door 7:00PM
Sun 10. Green City Blues (Swing Dancing) £5. 7:30PM
Sat 16. The Tirith (Prog Rock) £5. 8:00PM
Sun 17. Wagon Wheel Presents: Curtis Eller (Americana) £6 ADV £8 On The Door 8:00 PM
Sun 24. Green City Blues (Swing Dancing) £5. 8:00PM
Sat 30. Wagon Wheel Presents: Roger Davis (Americana) £8 ADV 7:00 PM

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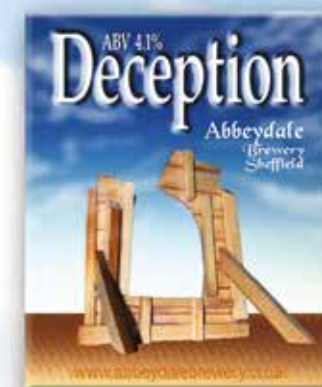
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***Arcadia 3* (Wall Painting), 2007**

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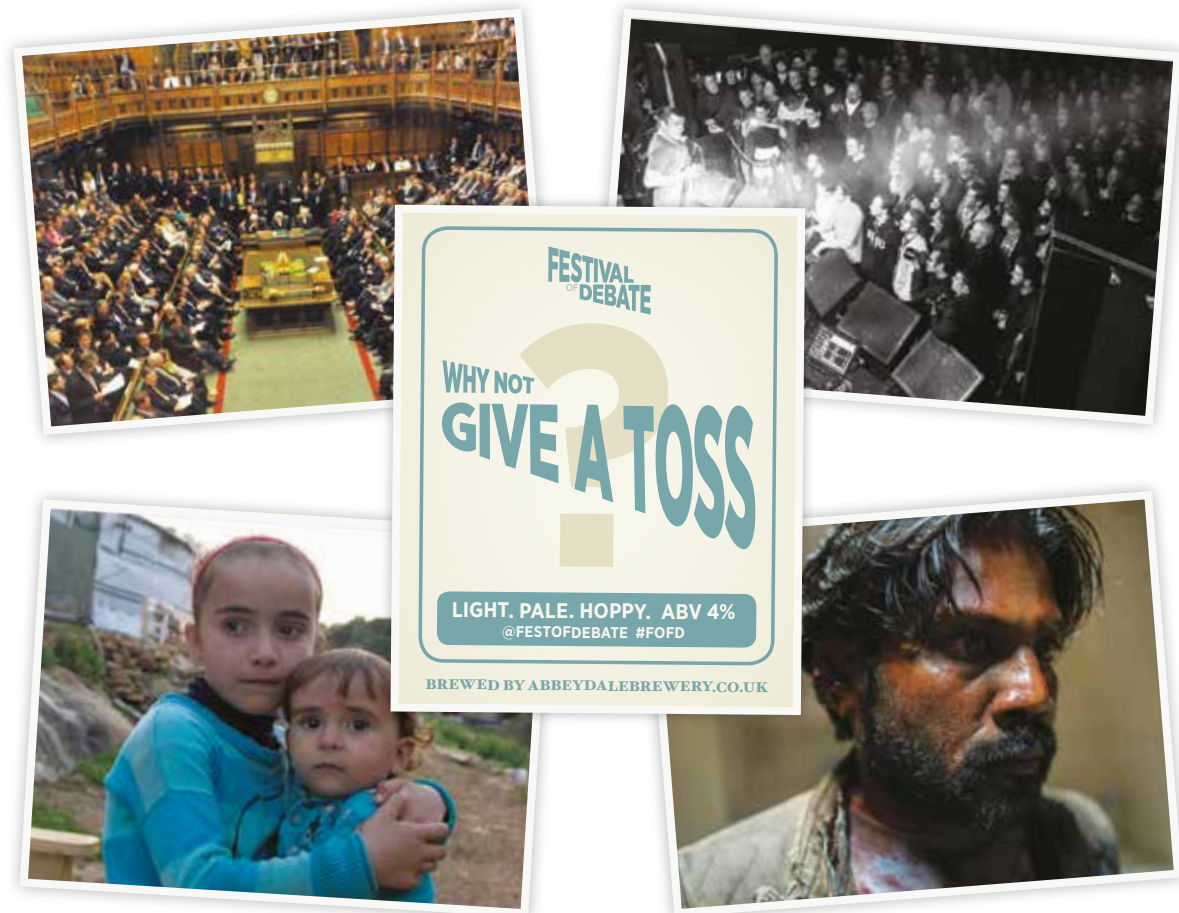
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Lagoon 1, 1997

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FESTIVAL OF DEBATE

WHY NOT GIVE A TOSS?

.....

This year's Festival of Debate spring season is well and truly underway. With 40 events planned for this spring, and April and May being the most eventful, we aim to get people discussing and engaging with issues that matter to them.

In April, the festival promises a Palme d'Or-winning film, as well as big names like Bridget Christie (13 April) and Steve Bell (21 April), among many others. A few bits are listed here, but the full programme can be found around Sheffield and online. Most of the events are free, but to reserve your

space please sign up to the relevant Eventbrite pages listed at festivalofdebate.com. We'll be documenting the whole festival with photos, reviews and more throughout, so make sure you keep up to date on our social media to find out more. We'll also be releasing another festival beer with Abbeydale Brewery, so get supping. Most importantly, make sure you head down to the events and get involved in the debate.

Alex Townsend

KETERMAYA REFUGEE CAMP

Thu 7 April | 7pm | Regather Works

Filmmaker Lucas Jędrzejak previews some of his unseen footage from a refugee camp in Katermay, including a Q&A with Lucas and a local speaker-led discussion.

DHEEPAN

Fri 8 April - Thu 21 April | Showroom Cinema

Winner of the Palme d'Or at the Cannes Film Festival, Dheepan tells the story of three Tamil refugees who flee the civil war-ravaged Sri Lanka and come to France in the hope of reconstructing their lives.

INTRODUCING: ENVIRONMENTAL ECONOMICS

Wed 13 April | 5-6pm | Room G14, University of Sheffield Economics Dept

This seminar will discuss how sustainability can be considered from an economic perspective and whether the current economic system is unsustainable.

BRIDGET CHRISTIE: A BOOK FOR HER

Wed 13 April | 7:30pm | Sheffield City Hall

Bridget's tenth solo show answers several pressing questions, including 'Why has Bridget been sending her stained underpants to George Osborne at HM Treasury every month?' and many more. Tickets £16 via City Hall box office.

ALL OR NOTHING? CHANGING THE ELECTORAL SHAPE OF SHEFFIELD

Thu 14 April | 6-8pm | Mandela Room, Town Hall

A panel debate with presentations from Sheffield's Electoral Services, including contributions from political, academic and campaign groups, prior to the 'all out' local election in May.

MEDIA COVERAGE & WOMEN ATHLETES

Thu 14 & Sat 16 April | Various Locations

A series of events exploring gender politics in the modern sports world, including films, panel debates and workshops. More info: sheffieldsteelrollergirls.com/fod.

WORDS OF SUBVERSION

Fri 15 April | 7-11pm | Union St

An evening of spoken word and poetry with a subversive edge and a fundraiser for the Sheffield Anarchist Bookfair. Donations welcome.

THE SOCIAL PROGRESSIVITY INDEX

Wed 20 April | 5-6:30pm | Lecture Theatre 3, The Diamond

A lecture by Michael Green, who was part of the team that created the Social Progress Index, a standard to rank societies based on how they meet the needs of citizens.

THE EU REFERENDUM: WHAT DOES IT MEAN FOR SHEFFIELD?

Wed 20 April | 6pm | St Mary's Church, Bramall Lane

Information, debate and impartial analysis about the EU. Panelists: Dr Matthew Wood (Crick Centre), Susan White (Voluntary Action Sheffield), Gary Bell (ASSIST), Julie Kenny (Pyronix), Prof Simon Bulmer (University of Sheffield) and Prof Michael Keating (University of Aberdeen).

STEVE BELL

Thu 21 April | 7:30-10pm | Auditorium, Sheffield Students' Union

Steve Bell reveals the deep dark secrets of the world of political cartooning and his ongoing mission to tear holes in the clothing of the political establishment. Tickets £8.80 / £6.60 via SU box office.

SLEAFORD MODS: INVISIBLE BRITAIN

Sun 24 April | 6pm | Showroom Cinema

Documentary following the Sleaford Mods on a tour of the UK in the run up to the 2015 General Election, visiting the neglected, broken down and boarded up parts of the country that many would prefer to ignore.

PROF MARY MELLOR: DEBT OR DEMOCRACY

Mon 25 April | 7-8.30pm | Quaker Meeting House

Prof Mary Mellor challenges entrenched myths about money and economic value, demonstrating the need to change the way money is created to move towards an economy that is environmentally sustainable and socially just.

PECHA KUCHA: BEHIND THE CURTAIN

Thu 28 April | 7:30-11pm | Abbeydale Picture House

An increasing availability of information shines light in the murk as we strive for insights into the inner workings of the systems that make up our world. £9 seated, £6 standing. More info: pechaku-chasheffield.com.

STEPHEN LEA: IS MONEY A PSYCHOLOGICAL PROBLEM?

Wed 4 May | 4:30-6:30pm | Lecture Theatre 2, The Diamond

Stephen Lea is a foremost expert in economic psychology, authoring over 150 peer-reviewed academic articles, with extensive research on personal debt and its psychological consequences.

THE DIVIDE

Wed 4 May | 7-9pm | Quaker Meeting House

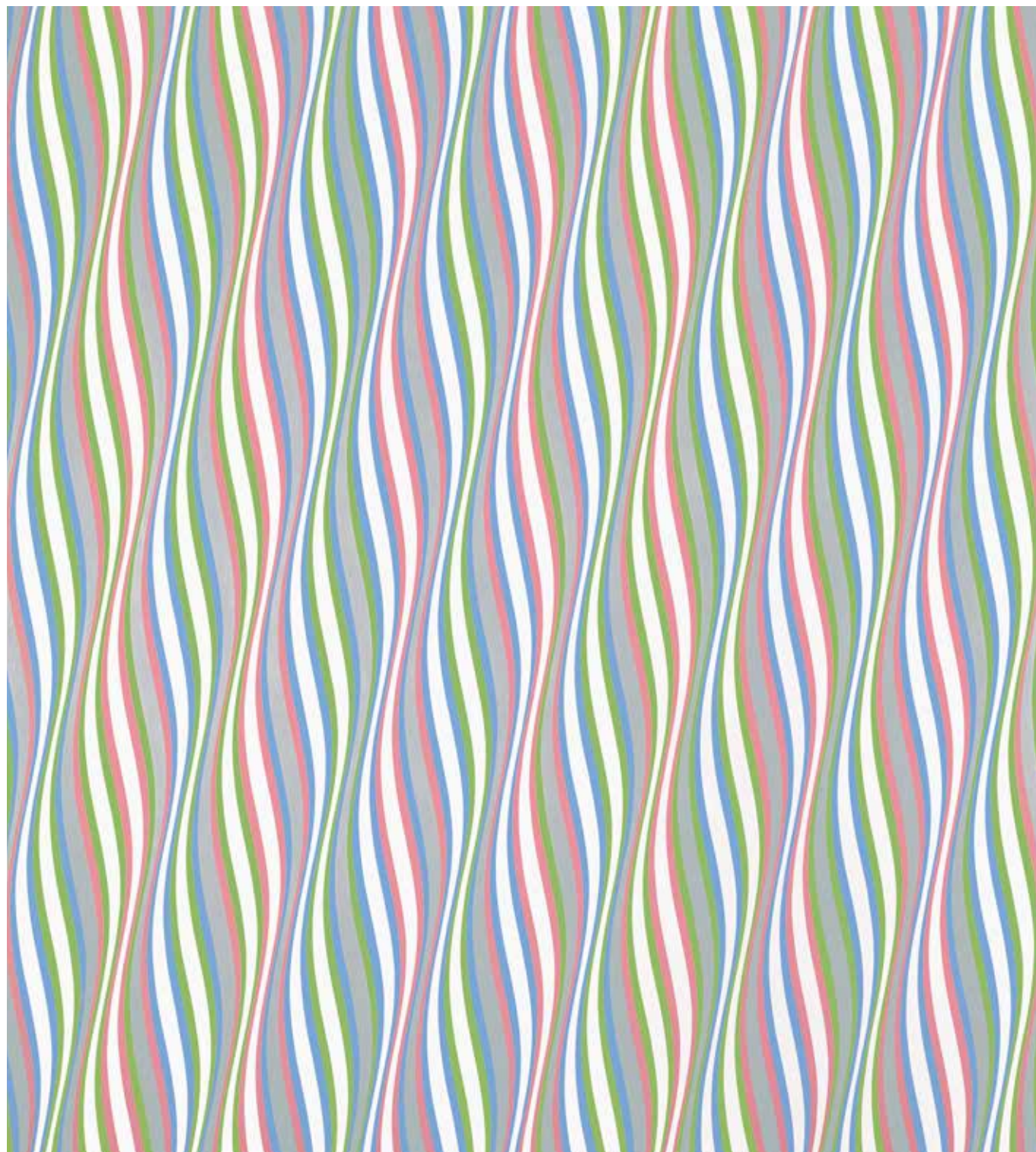
The film follows the stories of people well-off and struggling, and the impact of the divide between them, inspired by the bestselling book The Spirit Level by Richard Wilkinson and Kate Pickett.

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Entice 2, 1974

© Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London

Opposite

Composition with Circles 1, 1998

© Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London



BRIDGET RILEY

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The art of Bridget Riley has been so assimilated by contemporary culture that it's easy to underestimate the ground-breaking abstract work she has been creating since the early 60s. Riley was at the centre of what became known as the op art movement, creating pieces which give the impression of movement and depth through meticulously planned use of perspective and negative space.

The artwork running through this special 8th birthday issue of Now Then covers Riley's whole career, but the spark that led us to featuring her is the exhibition currently running at Graves Gallery until 25 June, **Venice and Beyond, Paintings 1967-1972**.

While much of the art in this magazine uses colour, Riley only started introducing colour into her work in the late 60s, and this transition is the focus of the exhibition.

Special thanks to Karsten Schubert for providing permission for us to use these images.

Sam Walby

museums-sheffield.org.uk

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New York City December 1971
JAZZ NEWS

Kind of Balloon?

In between sessions for his new album
Miles Davis has been sighted working as
“a children’s entertainer” in the NY Metropolitan area.
Miles says “Jazz don’t pay too well these days.
You saw Professor Banana down the hall? That’s Coltrane.”

Words: Mike Somerset Ward
Picture: Varrod Goblinsk



SOUND

THE IMPORTANCE OF IMPROVISATION

.....

Music in our schools is important now more than ever. Our children deserve to experience all the depth and richness of a musical education, not only because it supports other areas of learning, but because it is a transformative discipline in its own right.

We are lucky in Sheffield that we have a fantastic Music Hub committed to delivering quality education to all pupils. We also have a thriving scene that encompasses all genres and many resident professional musicians who perform regularly all over the city.

I have been involved in teaching music privately, as a peripatetic musician and workshop leader, for over ten years. My specialist interest is jazz and improvised music, which I believe is accessible at some level to all music students and highly beneficial to school pupils who are just starting their musical journey.

Improvisation is often viewed as niche or specialist, but it spans centuries and genres. It was common in Western art music in the Baroque and Classical periods and is an inherent component of Indian classical music, where the raga is used as a template for both improvisation and composition. It is most often associated with jazz and blues, but is widely used in many different musical settings. Improvisation is an amazing performance device and can be exhilarating to experience, but it can also have great merit in an educational context.

Much of my teaching in schools was at Key Stage 1 and 2, and I would often work with classes of up to 30 pupils. Inevitably, the groups had a lot of variation in terms of ability and potential achievement. Although I catered for all levels, I found that some pupils lost focus, especially if they were frustrated by their lack of development. When I introduced improvisation as a way of changing emphasis and making sessions a bit more fun, I found that it had a lot of surprising benefits, even at this level.

The first thing I realised was how creative and imaginative my pupils were. We would improvise movements and sounds, words and rhymes before we even got to the instruments. They weren’t afraid to be ‘wrong’, to sing or play something dissonant or crunchy, and many of them loved creating strange tensions. They started to listen carefully to each other, as well as to me. They reacted to what was being played and strove to develop ideas. I discovered that students whose attention had previously wandered were now involving themselves. They had a chance to share their unique creations. Pupils developed a range of transferable skills, from listening and focusing on a task to the ability to analyse and problem solve. The confidence of many students grew as they realised their contribution was valid and interesting.

The strength of spontaneous music making was that it empowered my students and gave them an interest in music and a desire to learn more. I came to understand, however, that not everyone had been able to use improvisation in this way. For many colleagues, improvisation was a barrier, something that created trepidation in them. It had not been a major part of their musical education and was often associated with jazz and difficult chords. Many teachers only had access to a repertoire that was quite directionless and unsuitable for beginners.

Nevertheless, I felt sure that such obstacles could be overcome with the right materials, and this inspired me to create a resource for teachers, **In the Gap! Fun Improvisation For Young Musicians**. It is aimed at Early Years, Key Stage 1, and Key Stage 2, and is suitable for individual, group and whole class teaching. Beautifully illustrated by Lisa Maltby, it includes a CD featuring Sheffield-based musicians, Jamie Taylor and Nicola Farnon, with tracks for demonstration and performance. It has concert and Bb transpositions and clear teaching notes, so no experience of improvisation is needed to deliver it, nor does it confine improvisation to any specific genre.

There are many advantages to teaching musical improvisation, not least that it’s fun. If it becomes integrated into lessons at beginner level, students have the door opened onto the whole world of music, with no barriers and no fear.

Hannah Brady



Photo by clearspacephotography.com

improvinthegap.com

LIVE

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WET NUN & GUESTS

5 MARCH ACADEMY

The tragic news of Alexis Gotts’ death in November 2014 hit Sheffield a lot harder than he probably would have ever imagined. Leki was a recognisable face around the city, known not only for being an incredible musician, but as a sincerely good guy. After spending some time out attempting to come to terms with their loss, a group of close friends decided it was the right time to put together one hell of a tribute show in honour of the late drummer of Wet Nuns.

The whole show was a raging success, with strong sets from each of the hand-picked bands stepping out onto the huge stage at the Academy, quite the change from the sort of venues most of them are used to playing. Punk favourites Sievehead played a killer set, as they always do. Baba Naga, the other band to have started up with Alexis on drums, hypnotised the audience with swirling visuals, psychedelic sounds and a returning visit from their very own shaman.

The main event was an emotional triumph and the perfect send off. Stating that the intention wasn’t to recreate Wet Nuns, Rob Graham brought on a handful of friends to play old material, with a couple of special covers. Wet Nun and Guests was a one-off experience like no other, which every person in that audience will remember for the rest of their lives. The set concluded with a stage full of brilliant musicians playing their hearts out in memory of a dear friend, the perfect finale.

A final speech revealed that £10,550 had been raised for Mind, and Sheffield and Rotherham Wildlife Trust, an incredibly impressive haul for two very important charities to the friends, family and fans of Leki. There’s always time to donate, even if you did miss out on the evening.

Tasha Franek

THE ALTERED HOURS

11 MARCH AUDACIOUS ART EXPERIMENT

After intimate liaisons with the Picture House, the Audacious crew returned to their Harwood Street home last month for a triple-pack of hazy, dreamy and somewhat fuzzy groups. First, grinding garage rock from Sleep Terminal, with gangly lead singer Joe Ashe bent double over his acoustic guitar, attacking it like Elvis Costello on the edge of a meltdown. As usual at TAAE, the room was as packed for the first two acts as it was for the headliner.

Sandwiched between heavy, guitar-centric bands, The Skipping Forecast brought a welcome change of pace, with their gentle, lilting songs only occasionally interrupted by bursts of harsh static from Luke Twyman’s folk-bespoke Kraftwerkian console. It speaks to the strength of Sophia Pettit’s voice, and the beauty of her delivery, that she could be heard with crystal clarity in an environment where more nuanced music sometimes struggles. Behind them, a VHS of Jason and the Argonauts played on a small black-and-white TV.

On headline duties were Ireland’s Altered Hours, currently taking their blurry psy-rock around the UK in support of new record, **In Heat Not Sorry**. Drummer Nora Lewon held down deep, rolling grooves, allowing her bandmates to leap off in directions uncharted, bending song structures to their will and sabotaging them when necessary. The opening number featured an electronic effect that sounded unnervingly like a car screeching to a sudden stop, again and again.

They’re way out there, but not afraid of earthy riffs and angst-ridden heart-on-sleeve lyrics. “Sometimes I feel like I could dig an early grave / Sometimes I wish I could lie down and feel safe,” sang wiry haired guitarist Cathal MacGabhann, closing the night with the propulsive single ‘Dig Early’. As MacGabhann told the crowd, “There should be one of these in every city.”

Sam Gregory

LISTINGS

HOSTED BY
SAM GREGORY

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SHARROW FOLK FESTIVAL

16 April | Hagglers Corner | £5

Fundraiser for the event’s bigger brother, Sharrow Festival. Catch a range of performers from across the folk kaleidoscope, from traditionalists and ceidilih bands through to the Early Cartographers and the elastic vocals of Avital Raz.

PUNKS WAREHOUSE PARTY

16 April | Night Kitchen | £13.20

Stanton Warriors return to TNK, this time with labelmates Mafia Kiss, Sly-One and Plump DJs in tow for a night of breaks, beats and bass.

DUBCENTRAL PRESENTS VALV-A-TRON

22 April | Yellow Arch Studios | £13.20

Rather than a DJ, the soundsystem is the headline act here. Created in 2012 by Paul Axis, Valv-A-Tron is a recreation of classic Jamaican soundsystems, before transistors replaced valves in the 70s. Dubcentral promise a “warmer and fuller sound” for a six-hour set of original dub and reggae vinyl.

SUPER FURRY ANIMALS

26 April | Leadmill | £27.50

After a five-year hiatus, Gruff Rhys and co play the Leadmill for the first time since 1996 with their unmistakable brand of tongue-in-cheek psy-pop. There’s no new album due, but expect big hits such as ‘Juxtaposed With U’ and ‘The Man Dont Give a Fuck’.

AFRIKAN BOY

28 April | Bungalows & Bears | Free

“I’m illegal, I don’t pay tax tax / EMA - yes, I’m claiming that that,” says Afrikan Boy on his debut, M.I.A.’s ‘Hussel’. Since then he’s written plenty of his own tunes, often critiquing immigration policy and the imaginary construction of the nation state, such as on new single ‘Border Business’.

HAPPA

30 April | Hope Works (Little Mesters) | £6

Leeds producer Happa has been making music to tear up clubs since before he could legally enter them and he’s still at it. Check out brand new acid workout ‘Drag’ on his own PT/5 label. Catch him in the intimate surroundings of the rave cave before he goes stratospheric.

The last few years has seen an explosion in demand for real global sounds - not just at WOMAD or on Late Junction, but in the bars, venues and clubs of forward-thinking British cities like Sheffield. People aren’t content anymore with established Western names hiring a few foreign session musicians for an ‘experimental’ solo record, or a crap house track with an exotic sample on top. They want to hear the original records played unedited in adventurous DJ sets, or see the artists live, on their own terms.

The past year has seen Hybrid Vigour bring us King Ayisoba, a kologo player from Ghana, as well as Egypt’s Islam Chipsy, while Banana Hill invited Awesome Tapes From Africa to Sheffield for a cassette tape DJ set. The world continues to come to Sheffield this month, with music from the Middle East, Nigeria, Kingston and, er, Wales.

HABIBI FUNK

8 April | Harley | £4/5

Banana Hill have set up shop at the Harley with a new monthly residency and April’s instalment features Habibi Funk, boss at Jakarta Records, spinning Arabic funk and soul music from the 60s, 70s and 80s. Support from mainstays JVC and Cervo.

EULER ROOM 2

9 April | Access Space | £5

Yaxu’s Algorave concept gets an upgrade with quadrophonic surround-sound from Danger Noise Audio. Expect improvised and inventive electronic music. If you can’t make it, catch Joanne, Calum Gunn, Yaxu and sub-editor’s nightmare coïncidentally on livestream at eulerroom.com/2.

ROLO TOMASSI

12 April | Picture House Social | £7.75

People seeing Rolo Tomassi for the first time are usually left grinning ear-to-ear at frontwoman Eva Spence’s ability to alternate between pitch-perfect post-rock balladry and earsplitting death metal banshee in a fraction of a second, sometimes several times per song.

DIRKSCHNEIDER + ANVIL

15 April | Corporation | £19.50

The superbly monikored Udo Dirkschneider headed up German heavy metallers Accept through their 80s golden age, producing the machismo-fuelled anthem ‘Balls to the Wall’. He’ll be playing the hits of his former band one last time, with rockumentary legends Anvil supporting.



COM TRUISE

SILICON TARE
Ghostly International

Com Truise was certainly, for me at least, part of that third wave, 80s stylised beat-making that grabbed a much larger, more popular audience, alongside the already successful College and Electric Youth - who broke through massively with the release of the **Drive** soundtrack - Kavinsky and Lazerhawk. But unlike these guys, Com Truise has always managed to keep a boom-bap sensibility to his productions, maintaining that groove and atmosphere somehow, whilst it was washed over with lush futurist synthesis, and utilising those classic E-MU and DMX sounds to full effect.

Silicon Tare is a faster and more energetic outing than his previous, more adventurous in thematic and almost aggressive energy. Think more Kurt Russell blazing away from 80s post-apocalyptic New York than the Vangelis-inspired hip hop of earlier releases. The lush layering of cold synthetic chords and sliding Juno bass is still there, as satisfying as ever, and still hold the groove as before, but there is certainly a greater sense of theatre.

Switching between the driving, almost Gatekeeper-like 'Forgive', the high-pitched shuffle of 'Diffraction' and the loved-up introspection of the title track, whilst this might be quite a short release Cruise has managed to cover all bases with ease and without a sense of necessity.

All in all, Silicon Tare is a serene and effortless listen - fun and cheeky, and just the right level of montage-ability so as not to make that its gimmick.

Gordon Barker



VARIOUS ARTISTS

SHARP & READY
Tru Thoughts

Tru Thoughts' **Sharp & Ready** compilation opens with 'Pressure I (Red String Riddim)', on which Yaz Alexander asks why people are kept down and responses to these questions are provided in the form of Benjamin Zephaniah's poetry. 'Pressure I' sets the tone for the compilation which is inspired by a new wave of sound system culture which puts inspiring and conscious music at its heart.

As required, the compilation is made up of a variety of artists - Ghost Writerz, Rodney P, Serocee, Pete Cannon, Bahia and Shinehead, to name a few - and the musical styles span dancehall, reggae, jungle and several genres between. But despite the range of sounds and artistry on show, Sharp & Ready doesn't lose musical direction, which can be the case for many compilations that aim to represent genres of music.

Everything on the release fits within the borders of sound system music. 'Safe No More', 'How We Living' and 'Shut Up!' are some of the finest songs here, and a few of the tracks also bear production techniques that have been at the forefront of UK music over several years. 'Spark It (Ghost Writerz Remix)' is classic jungle, 'Pressure I' is modern reggae and Hylu's remix of 'Sleepy Time Ghost' is a gentle blend of R&B covered in futuristic packaging.

Sharp & Ready is a tidy collection of forward-looking music and a great addition in a new wave of sound system music in the UK that will undoubtedly continue to progress.

Akeem Balogun



THATMANMONKZ

COLUMBUSING
Delusions of Grandeur

The debut LP from Sheffield's Scott Moncrieff is a beautiful collage of sounds, genres and moods. The depth in sound and texture highlights the DJ and producer's love of sample-based music, ranging from the lush, breezy hip hop and nu-soul of 'Air' to the irresistible house cuts he's built up such a healthy following from.

Another feature from Detroit-based Ta'Raach, a contemporary of clear influence J Dilla, comes in the form of the soulful 'A Fly New Tune', which is just that, with its perfectly programmed drums sitting just right for the MC to cruise over. 'I Can Hardly Breathe' is another mid-tempo groove that wraps itself up into an infectious jam, a perfect halfway between the worlds of hip hop and house, where Mr Monkz' styles meet. 'For Bae' starts with a lone drum break before turning in to a monster of melody and percussion. I can picture the likes of 'Jus Anutha Wunna Deez', 'Turn it Out' and 'Take U 2 My House' setting off dancefloors over the coming months and years.

This album does well in picking you up for a dance one moment, before sitting you down for a breather and a gentle head nod the next. With a slew of releases on his Shadeleaf Music imprint, alongside remix work and projects that have been well received here and abroad, these are exciting times for Thatmanmonkz, and **Columbusing** is an album that the man whose face is on the Shadeleaf logo, Okie Dulo (rest in peace), will surely be smiling down and nodding his head approvingly to.

Joe 'Zeeni' Baker



YEASAYER

AMEN & GOODBYE
Mute

Emerging from the same creative mileau as Gang Gang Dance and Black Dice, Yeasayer, four LPs and a decade into their career, are a familiar feature of New York's experimental diaspora. With their modus operandi firmly established, **Amen & Goodbye** sees the group consolidating their previous explorations with polished production and luxurious studio sheen.

The band are musical magpies, pinching some echoey dub production for 'Computer Canticle 1' and nicking a bit of country guitar on 'Half Asleep'. The latter even features the abrupt appearance of a vaguely Celtic choir, as if the Mediaeval Bæbes crept into the studio during recording. But whatever unlikely sources Yeasayer transform into instruments, all of these songs could just about be called pop music, especially the summer jangle of 'Silly Me', with its breezy, festival-friendly chorus and bright electro melody.

The band's habit of alternating between lead vocalists gives the frustrating illusion that you're listening to two different albums, and it's hard to square the somewhat forgettable alt-rock vocals on 'Gerson's Whistle' and lead single 'I Am Chemistry' with the inventiveness of the music around them, which remains the real draw. The latter appears to feature the cast of Annie warning about poisonous garden plants.

Following the relatively straightforward art rocker 'Dead Sea Scrolls', 'Prophecy Gun' could be mistaken for an unearthed New Age cassette, with its eerie mantra, "You hear the calling / You want to spread the word," sung in a naive, childlike falsetto. The sound the band keep returning to though is West Coast harmony, no more so than on the beatless opener 'Daughters of Cain', which sees them channelling The Beach Boys at their most blissed out.

Sam Gregory



BIBIO

A MINERAL LOVE

.....

Even after more than a decade as a recording artist with **Mush** and now **Warp Records**, West Midlander **Stephen Wilkinson** crafts sounds that remain distinct and recognisable, placing guitar pedal tricks among field recordings with varying degrees of crinkle in production. He aligns the natural and artificial by combining found sounds and pastoral finger-picking with funky wah-wah, spiralling keys, fuller synths and chirpy sax. His forthcoming LP, **A Mineral Love**, contains elements of all the above. In part due to his reluctance to perform his music live, it's rare to connect with **Wilkinson**, so this opportunity was a happy surprise.

Why do you make music?

That's actually not an easy question to answer without stating the obvious - I enjoy making music. But it's way deeper than that. I have an inquisitive mind, I'm curious about certain things and have been from an early age, but I suppose I'm consistently drawn towards playing with media that stimulates me in some way, emotionally. Music is mysterious. There's no real understanding why certain combinations of frequencies can stimulate such vivid emotions. I love that mystery aspect of it. If there's any such thing as magic, then music is magic. It's like possessing a power by training your mind and fingers.

The fact that other people enjoy my music too is a great feeling, but I do it for myself first. If I wasn't making music for a living, I'd still be making music. If I had an ordinary day job, making music would still be the thing I live for.

What would you like to accomplish through music that you haven't already?

I'd like to learn to improvise over key changes, like in jazz. I love jazz. I also took up drums a year ago and I look forward to getting more fluent with that and using it in my recording more. It's exciting to take on new things, to have to spend time at things to get better. I'm impatient with many things in life but I have a lot of patience with learning instruments and learning how to make and record music.

Do you have any favourite locations for field recordings?

Ynyslas beach in Wales is a nice place to record skylarks and gentle breezes through marram grass. I also like quiet forests, away from noise pollution, and in particular the sound of wind blowing through pines. I also like the sounds inside large buildings, but they can be trickier to record in due to paranoid people thinking you're doing something suspicious. I went to the Notre Dame du Haut many years ago and was blown away by the length and quality of the reverb in there. I remember there was a little girl making short, high-pitched vocal noises because she was intrigued by the reverb. She was effectively playing with the room. Any child would do the same. I still have that childlike curiosity myself. I don't see why it should stop when you become an adult. I'd like to go back to that chapel and record sounds in there, just experiment with

lights has been done to death. It's like an automatic thing to do, rather than thinking about how music can be presented to an audience.

The session videos are a way to offer an alternative version to the album tracks and also strip the music down, which can reveal the essence of the songs or show off the songwriting foundation of the music. I was pleased with the results of those sessions and there's more to come, but not on a stage in front of an audience. That's just not me. The link between being a musician and being a performer is so strong for a lot of people that they can't see how you could not want to do it.

Are your album covers ever reflective of the album itself?

All of my album covers reflect the title, as opposed to the style of music. I think the artwork works with the style of music too though. **A Mineral Love** has definite 70s vibes in parts, but I didn't want a 70s pastiche album cover. I love 70s music but I'm not so into 70s design. Some of it is cool, but I don't want to have to use 70s style imagery for the sake of it. Also, the album has 80s and even 90s sounding moments. I wanted something more neutral for the cover, something that reflected a concept rather than a genre.

Are there any films you'd like to write a soundtrack for?

I have imaginary films in my head all the time. I often think in scenes and sequences. I'd love to write music for a really creative and beautifully shot love story, one that deals with teenage love and heartbreak. I reckon I could nail that as I've been through it.

I once had a 17-year-old fan from America message me to

.....

“I STILL HAVE THAT CHILDLIKE CURIOSITY MYSELF”

.....

instruments and recordings in there and see what happens.

Of those recordings, how many do you consider to be usable as or with music? How do you decide to craft a song from any given sound?

The vast majority of my field recordings aren't used for anything, and the vast majority aren't even listened to, just like how I take tons of photos and only a small minority stand out, but the process of doing it is enjoyable and meditative because you're focussing your attention on sounds around you. I don't know how I decide what to use. It's just a feeling. Sometimes I'll go through a tape or my digital recorder and find a sound that has a kind of picturesque quality to it, which will inspire me to put music to it. Other times I'm working on a track and feel that it would benefit from some kind of textured background, either to enhance an image I have in my head when listening to the music or to put the music in an imaginary place, rather than it being in an abstract space.

I've seen in a past interview that you've mentioned you'd like to establish a live band. Is this any closer to fruition? Were your Silver Wilkinson sessions a taster of what that might look like?

I feel I said that in the past because it was expected of me, that forming a band was a logical step to make. In honesty, it's not something I want to do. I have very little interest in doing that now. I want to make and record music. I don't really want to perform it live. I'm not really into the whole stage/audience presentation of music, and the darkened room with flashing

tell me about a heartbreak experience he had and how one of my tracks had a kind of hypnotic healing effect on him. I had the exact same experience he described when I was 17 with an **Orbital** ambient track. Reading things like that mean a lot to me, that people can detect and extract hidden meaning or feelings in my music. So to deliberately make music for something like that for a film would be amazing. I'd like to make a soundtrack that makes people bawl their eyes out but also feel some kind of hope.

Is there any musician, from any time in history, you'd like to interview or just have a chat with?

There are many. Too many to pick a favourite. Maybe **Bach**, although I'd be insanely intimidated by his greatness. But he's like the grandfather of music in general for me. He's like the **Isaac Newton** of music. He covers more musical emotions in a few bars than most musicians could achieve in an album or a lifetime. He can express some sort of infinity or language of the universe within single lines of notes. I'd love to sit with him behind a keyboard and let him explain stuff to me, and just watch him improvise and create.

Ian Pennington

warp.net/artists/bibio

HEADSUP

WROUGHT FESTIVAL

.....

Wrought Festival will happen from 15 to 17 April at The Hide, Scotland Street. The basis of Wrought is one-to-one and micro-audience performances, a fascinating idea which can only really be appreciated by being a part of it all. Produced by Erin Revell and Moe Shoji, the festival takes to Sheffield for the second time this year to showcase emerging artists in this field. We spoke to Erin to find out more.

Where did the idea come from?

Way back in 2011, we studied one-to-one as part of our Masters and we were introduced to a range of innovative, intimidating, captivating pieces created to be experienced by one person at a time. We thought it was an exciting form to play with but we were sceptical. Then we went to a one-to-one festival in London and everything changed. I went speed dating, got pushed out of a window on a platform so I could see the sky, and performed an audio play in silence with a stranger.

“ONE-TO-ONE IS RARE”

It was engaging and thrilling in a way that traditional theatre often isn't. The performances asked you to focus on simple, everyday moments, small interactions between strangers. It made the ordinary extraordinary and present.

What makes this event like no other?

One-to-one is rare. As a business model, it's questionable, and so to make it work you have to rely on sponsors who really understand the impact that can be achieved through one-to-one. The focus is on quality and definitely not quantity. It's possible that over a weekend only 15 people can see one artist's work, but the experience they will have had could stay with them forever. Now, nationally, there is nothing like Wrought.

How has the festival developed since its debut in 2014?

Wrought in 2014 was a success, in that we had some brilliant artists and it introduced something new to the art scene of Sheffield. By the Sunday we had sold out through word of mouth. Since then we've been refining our Emerging Artists Scheme, which now offers a range of workshops with established artists and a network of scratch events and feedback sessions. The aim is that it's truly a developmental

process for the artists. We've expanded the festival to include micro-audience performance. This keeps the intimacy of Wrought, but also enables a slightly larger audience to experience the work.

Have you had any similar events going on in between?

We've been running workshops and scratch events in Sheffield for the last 18 months to introduce artists and audiences to one-to-one. We intended to hold the second Wrought in October 2015, but we didn't get the funding we applied for and so made the difficult decision to postpone it, as it wouldn't be the festival we wanted it to be if we couldn't fairly pay the artists. So we put together a crowdfunding campaign where our investors pre-reserved their ticket. This meant that if people invested they were building their own festival. We had a great response and we're really grateful to all our crowdfunders.

How can people get involved?

If you want to volunteer - we offer a great volunteer package which includes training, an exclusive t-shirt, the chance to experience one-to-one performance and fabulous food - email us at wrought.sheffield@gmail.com.

Tickets go on sale through our website on 26 March for crowdfunders and 1 April for everyone else.

Tasha Franek



Photo by Gwilym Lawrence

facebook.com/wrought.sheffield

OCTOBER DRIFT

2 APR :: SOLD OUT :: 14+

THE LEADMILL COMEDY CLUB

6 APR :: FROM £6.00 :: 16+

MIKE DIGNAM

7 APR :: £10.00 :: 14+

CONNOR HOUSTON

9 APR :: £5.00 :: 14+

NOTHING BUT THIEVES

11 APR :: SOLD OUT :: 14+

NEW DAWN FADES

A PLAY ABOUT JOY DIVISION & MANCHESTER
22 & 23 APR :: £15.00 :: 14+ :: LEADMILL THEATRE PRESENTS

WAYNE HUSSEY

24 APRIL :: £17.50 :: 14+

SUPER FURRY ANIMALS

26 APRIL :: £25.00 :: 14+

THE BLUETONES

29 APRIL :: £21.00 :: 14+

THE LEADMILL COMEDY CLUB

4 MAY :: £5.00 :: 14+

ANDY BLACK

10 MAY :: £18.00 :: 14+

MARK WATSON

13 MAY :: £17.00 :: 14+ :: THE LEADMILL COMEDY CLUB PRESENTS

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14 MAY :: £15.00 :: 14+

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21 MAY :: £7.00 :: 14+

AS IT IS

23 MAY :: £10.00 :: 14+

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23 MAY :: £7.00 :: 14+

HEAVY SUNS

27 MAY :: £5.00 :: 14+

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Cataract 2, 1967
© Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London

SHOWROOM
CINEMA
WHAT'S ON IN **APRIL**

NEW RELEASES

FROM FRIDAY 1 APRIL

RAN (12A)
PAPUSZA
EDDIE THE EAGLE (PG)
BLACK MOUNTAIN POETS (15)

FROM FRIDAY 8 APRIL

DHEEPAN (15)
(FILM OF THE MONTH)
MIDNIGHT SPECIAL (12A)
VICTORIA (15)
COUPLE IN A HOLE (12A)

FROM FRIDAY 15 APRIL

EYE IN THE SKY (15)
THE BRAND NEW TESTAMENT (15)

FROM FRIDAY 22 APRIL

MILES AHEAD (15)
JANE GOT A GUN (15)
ARABIAN NIGHTS VOLUME ONE
OUR LITTLE SISTER (PG)

SPECIAL SCREENINGS

ROBOSAPIENS SCREENING TBA **MON 4 APRIL**
ANIMAL KINGDOM (18) **WED 6 APRIL**
SON OF SAUL (15) (PREVIEW SCREENING) **SUN 17 APRIL**
THE CASTLE (15) **WED 20 APRIL**
SLEAFORD MODS: INVISIBLE BRITAIN (15) **SUN 24 APRIL**
FILM / NOT FILM (PG) **TUE 26 APRIL**
ART SHEFFIELD SCREENING **WED 27 APRIL**
SONGS FROM THE SECOND FLOOR (15) **THU 28 APRIL**

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FILMREEL

HIGH-RISE AND FULL BINS: ROWING AGAINST THE CURRENT IN AUSTERITY BRITAIN

.....

With echoes not just of **Crash** (Cronenberg's J G Ballard adaptation), but of **Videodrome**, **Dead Ringers** and of course high-rise horror, **Shivers** (Cronenberg, 1975), the retro-futurism of **High-Rise** speaks to the state of contemporary Britain, offering a scathing critique of the consequences of Thatcherism, as well as an homage to Cronenberg as much as Ballard. Very far from the documentary approach of both **Full Bins, Empty Bellies, Lonely Lives** (see below) and **Sleaford Mods: Invisible Britain** (see listings), **High-Rise** (Ben Wheatley, 2015) nonetheless features a documentary filmmaker as a central character – albeit one who has, his wife Helen Wilder (Elisabeth Moss) opines, lost his focus when it comes to filmmaking.

Unfortunately, like its filmmaker character, **High-Rise** loses its focus. I'm all for experimental, non-linear narrative films, but after a powerful, tightly-constructed first 40 minutes or so, this film loses its way. Its revelling in the orgies of the upper classes and disintegration of social order into track-suited, violent confusion is often

architect of the high-rise), and his self-contained ability to survive the violence of class war. It's also an image repeated again and again, when we see Laing using the rowing machine irrespective of whether he's surrounded by order or by chaos.

There's plenty more to say about this film, including its echoes of Godard, Kubrick and Buñuel's **Discreet Charm of the Bourgeoisie**, and its inclusion of non-human animal characters, speaking to what our treatment of them says about society. But perhaps the most important thing to say is, watch it for yourself.

While documentary film **Full Bins, Empty Bellies, Lonely Lives: The Story of Food Poverty and Social Isolation in a Land of Plenty** (Daniel Vallin, 2015) is in many ways a million miles away from **High-Rise**, similar themes preoccupy both films. **Full Bins** focuses on three alarming aspects of the realities of life in the UK today. Millions live in food insecurity, but millions of tonnes of food are wasted every year, and at the same time another type of poverty is the experience of many – loneliness.

“HIGH-RISE SPEAKS TO THE STATE OF CONTEMPORARY BRITAIN ”

stylistically impressive, but it becomes harder and harder to see what matters, too much of the time.

Despite this latter lack of coherence, **High-Rise** strikes some significant chords, has some glorious moments, is stylistically impressive, and contains a number of excellent performances. Not least by Tom Hiddleston, who plays Dr Laing, our neurologist, if ultimately dog-roasting, hero. Another shining star is the soundtrack. Clint Mansell's music is superb, often working inordinately well to complement or emphasise the layers of meaning in the film's mise-en-scène, while the inclusion of a Portishead cover of Abba's 'SOS' is appropriately atmospheric. That said, a cover of 'Waterloo' might have been more appropriate.

It's also mildly disappointing not to hear anyone say, 'Let them eat cake', especially given the appearance of Bo Peep and her sheep, and the costumes at a party from which Laing is ejected. Notably, when sharing a few words with the waiter at that party, Laing is told how hard it is to “row against the current” – an image that resonates with his unusual social mobility as he roams between floors, friends with both Wilder and Royal (Jeremy Irons'

Full Bins considers the causes of this contradictory way of life in 21st century Britain and asks how we might join the dots to solve all three problems. Offering its viewers sumptuous local footage alongside pertinent factual research, it weaves in interviews with Green Party leader Natalie Bennett, **Waste** author Tristram Stuart and other participants. Focusing on the Super Kitchen social eating model now successfully implemented in Nottinghamshire, the film is clearly inspired by organisations such as Feeding the Five Thousand and Fareshare, and projects including Sheffield's Foodhall, a local example of pay-as-you-feel food provision that aims for accessibility to all (see article on page 7).

Watch a fantastic, uplifting short film about the Sheffield Foodhall, also by Daniel Vallin, at vimeo.com/156192397. You can see **Full Bins** at Sheffield Anarchist Bookfair 2016 on Saturday 23 April, 10am-6pm, at The Showroom Workstation (time TBC). More info at sheffieldbookfair.org.uk.

Samantha Holland, with thanks to Daniel Vallin



High-Rise (2015)

FILM LISTINGS

COLLATED BY SAMANTHA HOLLAND

DHEEPAN

JACQUES AUDIARD, 2015

8-21 APRIL | SHOWROOM | £8.30

A fiction film about a Tamil Tiger who flees Sri Lanka for France, taking with him a woman and girl in the hope they will improve his chances of obtaining asylum, **Dheepan** promises to be visually rich, with a thought-provoking perspective on refugees and the meaning of 'family' in our era of oft-touted globalisation.

SHEFFIELD STEEL, YEMENI DREAMS

OPTICAL JUKEBOX, 2015

16 APRIL | 5:30PM
VESTRY HALL, BURNGREAVE, S3 9DD | FREE

A huge favourite when screened at #9 last summer, this is one of two opportunities this month to see this excellent documentary about Yemeni men who came to Sheffield in response to the UK's post-WW2 recruitment for jobs in the then-ailing steel industry. Q&A session and short set of Yemeni music. Also screening at Sheffield Anarchist Bookfair.

AVANT-GARDE SHORTS & SURREALIST CANAPÉS

28 APRIL | 7PM | CAFE #9 | FREE

This month, #9 is showing a range of surreal, Dadaist and other avant-garde short films, as well as something a little longer. The resident chef-cum-artist will be creating surrealist canapés in addition to the usual range of food and drink available for the evening. Bowler hats optional.

SLEAFORD MODS: INVISIBLE BRITAIN

NATHAN HANNAWIN AND PAUL SNG, 2015

24 APRIL | 6PM | SHOWROOM | £8.30

Following Sleaford Mods on their tour of the UK ahead of the 2015 General Election, this film shows how the band articulates the rage and desperation of those without a voice in austerity Britain, and visits neglected parts of Britain too often ignored by those in power.

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



DR VIPER

HAGGLER'S CORNER
@DRVIPER_

Working from a beautiful, light and airy space at Haggler's Corner, Max Charles has created one of Sheffield's most exciting and unique new tattoo studios with Dr Viper. The name was inspired by a fascinating 18th century gentleman whose biography was found in Max's grandmother's library. This discovery coincided with the planning of Max's new studio and the name was chosen to baptise the workshop.

Max studied art and design at Newcastle College and trained as an animator in London, but decided to transform his drawings into tattoos after a trip to Thailand. Max returned to the UK with a thirst to acquire the skills needed to turn his artwork into tattoos and develop his own unique style.

He went on to train in the North East amongst experienced tattoo artists, including Otickone, and has developed his work from a traditional oriental form into a fusion of modern styles that are fluid and abstract, with elements of watercolour and dynamic brushstrokes that often include animalistic and shamanic characters.

Max's new projects include monochrome geometric tattoos and expanding on his dot work technique to create delicate and subtle effects. He has also begun working with close friend and painter, Tom French, transforming Tom's illusory paintings into captivating tattoos.

Alongside his tattoo business, Max pursues his artistic and creative passions through digital art, painting, costume making and occasional mural and illustration commissions. You can make an appointment with Dr Viper via Facebook (Dr Viper Custom Tattoos) or by emailing drviper@hotmail.co.uk.



SHEFFIELD CREATIVE GUILD

SHEFFIELDCREATIVEGUILD.COM

Launching in May, Sheffield Creative Guild will set out to connect, support and promote creative people and raise the profile and status of the sector across the city and beyond.

The Guild's ethos is at its heart a simple one: to bring together makers and doers from a range of creative disciplines, from crocheting to coding, with a view to encouraging collaboration and cooperation. To put it in their terms, "Through events, timebanking, conversation, networking, commissions and promotion we will all feel the benefit of joining together."

As well as being part of the Guild community, members will have access to other benefits, such as promotion to help reach new clients and audiences, a wealth of advice and resources, and events ranging from networking meets to workshop and training opportunities.

All members will also have a creative timebank at their disposal, set up by the Guild to help members develop and grow by sharing their skills and knowledge with each other. Timebanking enables individuals to trade using an alternative form of currency, 'hour credits'.

When you join the Guild you receive some starting credit and can choose the skills and knowledge you want to share. You can use the timebank to develop your own projects, learn a new skill or make something happen.

We wholeheartedly endorse the Guild and will be joining it ourselves, as individual members and as an organisation. For more information or to join the Guild, follow the link above.

EVOLUTION PRINT

EVOLUTIONPRINT.CO.UK



Now Then is celebrating its eighth birthday this month. To us that seems like a very long time, but our fantastic printers are a touch longer in the tooth.

Evolution are 10 this year and continue to create some of the finest quality print in the country. They work on projects large and small with passion, diligence and a good eye for fine detail, ranging from short-run fine art prints to brochures and magazines like this here rag.

We know from experience that errors can slip through the net, so having a printer who'll go the extra mile for you is a mighty fine thing. Evolution are also proudly independent, multi award-winning, local (based in Attercliffe), and very supportive of charitable causes, including the Cathedral Archer Project and Sheffield Children's Hospital.

This year will see Evolution celebrate the milestone with a book entitled OXTen, with design by Ian Anderson of The Designers Republic. Stay tuned: @Evolutionprint.

PORTLAND WORKS OPEN DAY

SAT 30 APRIL, 11AM-3PM



Portland Works, the 19th century former cutlery works Now Then is chuffed to call its home, will be hosting the first of two open days at the end of the month, aimed at giving members of the public a glimpse of what goes on within the complex just off Bramall Lane, which remains a hive of activity for artists and makers to this day. We've only been here for two years, but we can tell you that there are more stories within these walls than you would believe.

Tenants will be opening up their workshops, talking about their craft and showcasing their wares, and there will be guided tours, live demonstrations, stalls and fresh food courtesy of Whirlow Hall Farm in the courtyard. Entry is free, but donations towards the upkeep and renovation of this community-owned gem will be very warmly received.

To find out more about Portland Works, go to portland-works.co.uk or subscribe to the PW newsletter by emailing info@portlandworks.co.uk.

FESTIVAL OF ARTS AND HUMANITIES

MAY 2016



This month we have the pleasure of giving you a heads-up about the University of Sheffield's Festival of Arts and Humanities, which takes place next month, with a couple of events to whet your whistle ahead of the release of the full programme.

On The Eve of Departure: Homelessness, Exile and Art (Mon 16 May) will take the form of a talk from acclaimed artist and author Edmund de Waal. Edmund will discuss place and displacement in poetry and the visual arts, drawing on his own family history and his practice as an artist and a writer.

The Unthanks In Conversation and Song (Fri 20 May) will see award-winning folk band The Unthanks join Simon Keegan-Phipps (Department of Music) in conversation, interspersed with performance, about how and why they make their music, followed by a second half gig from the five-piece.

Stay tuned to the University's website and social media for further announcements coming very soon.

WILL MONTH

ST LUKE'S HOSPICE TRUST



April sees the return of the annual Will Month campaign, run by Sheffield's independent hospice charity, St Luke's. The aim of Will Month is to highlight the importance of having a will, as well as to provide a service to members of the public that makes the process of writing it simple and cost effective.

The hospice ask only for a donation in return for the service, which is significantly less than you would normally pay elsewhere, giving you great value whilst simultaneously supporting the charity.

To get the ball rolling, call the Will Month Hotline on 0114 235 7551 to find a participating solicitor near you and St Luke's will give you their contact details. You can then get in touch with the solicitor directly to make your appointment and have your will written or amended. Once everything is complete, make your donation to St Luke's via your solicitor and they will take care of the rest.

DISCOUNTS

WHAT'S NEW @NTDISCOUNTS

AVAILABLE FOR FREE FOR IOS AND ANDROID DEVICES, THE NOW THEN DISCOUNTS APP CHAMPIONS LOCAL BUSINESSES OVER CORPORATE CHAINS BY OFFERING DISCOUNTS, OFFERS AND PROMOTIONS, ENCOURAGING PEOPLE TO MAKE INDEPENDENT AND LOCAL SHOPPING AN EVERYDAY CHOICE.

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NEW OFFERS ON THE APP

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- 30 days unlimited hot yoga for £32.
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FOUR CORNERS CANTEEN

- Any takeaway double shot coffee for £1.80 until 12pm.
- Free hot drinks with any main meal for groups of 4 or more.
- Any main meal for £5, Tue-Fri.

HOP HIDEOUT

- 10% off draught beer for take-out growler purchases, Tue-Thu.

ST LUKE'S HOSPICE

- Will Month - save money on making or updating a will with a local solicitor.

KINDRED & KIND

- 10% off organic skincare & candles.

BEANIES

- New organic fruit & veg box delivery customers get 4th box free.

PORTLAND HOUSE

- 10% off pints of Henrietta & Red Feather.
- Double-up on gin of the month for £2.

FOX & DUCK / THE DOCTOR'S ORDERS

- 30p off pints of Little Critters Brewing Co handcrafted ale.

COW

- 20% off all denim skirts, shirts, dresses, jeans & jackets.

BESSEMER II GALLERY

- Cream tea for 2 for £5.
- Coffee & cake for 2 for £5.
- 2-4-1 hot drinks on Wednesdays.

RED DEER

- 20% off a specially selected main menu item (check the chalkboard).
- 3-for-2 on Curiosity bottled beers.

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9TH APRIL
NORTHERN SOUL
WITH DJ JARVO

11TH APRIL
UNDERGROUND
OPEN MIC NIGHT
WITH STITCH

15TH APRIL
UNDERGROUND PRESENTS
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+ SUPPORT

16TH APRIL
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22ND APRIL
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29TH APRIL
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THE FRIGHT
THE DEAD XIII
GRAVEDALE HIGH
DEAD BY DAWN

30TH APRIL
UNDERGROUND PRESENTS
THE ORPHANS
(MOD, SKA, NORTHERN SOUL)
WITH FATPIGGYMC

6TH MAY
UNDERGROUND PRESENTS
THE JOHN VERITY BAND

7TH MAY
UNDERGROUND PRESENTS
FREEWAY MAD
THE BRINK
ELECTRIC SPIDER CLUB
THE RUBBER SOUND EX-
PERIMENT

13TH MAY
O!! IT'S UNLIMITED PUNK PRESENTS
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HOSPITAL FOOD

14TH MAY
NORTHERN SOUL
WITH DJ JARVO

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THU 7TH APR - £8 ADV - 6.30PM *
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+ DEAD BLONDE STARS
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+ REDSHED
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+ DAKESIS
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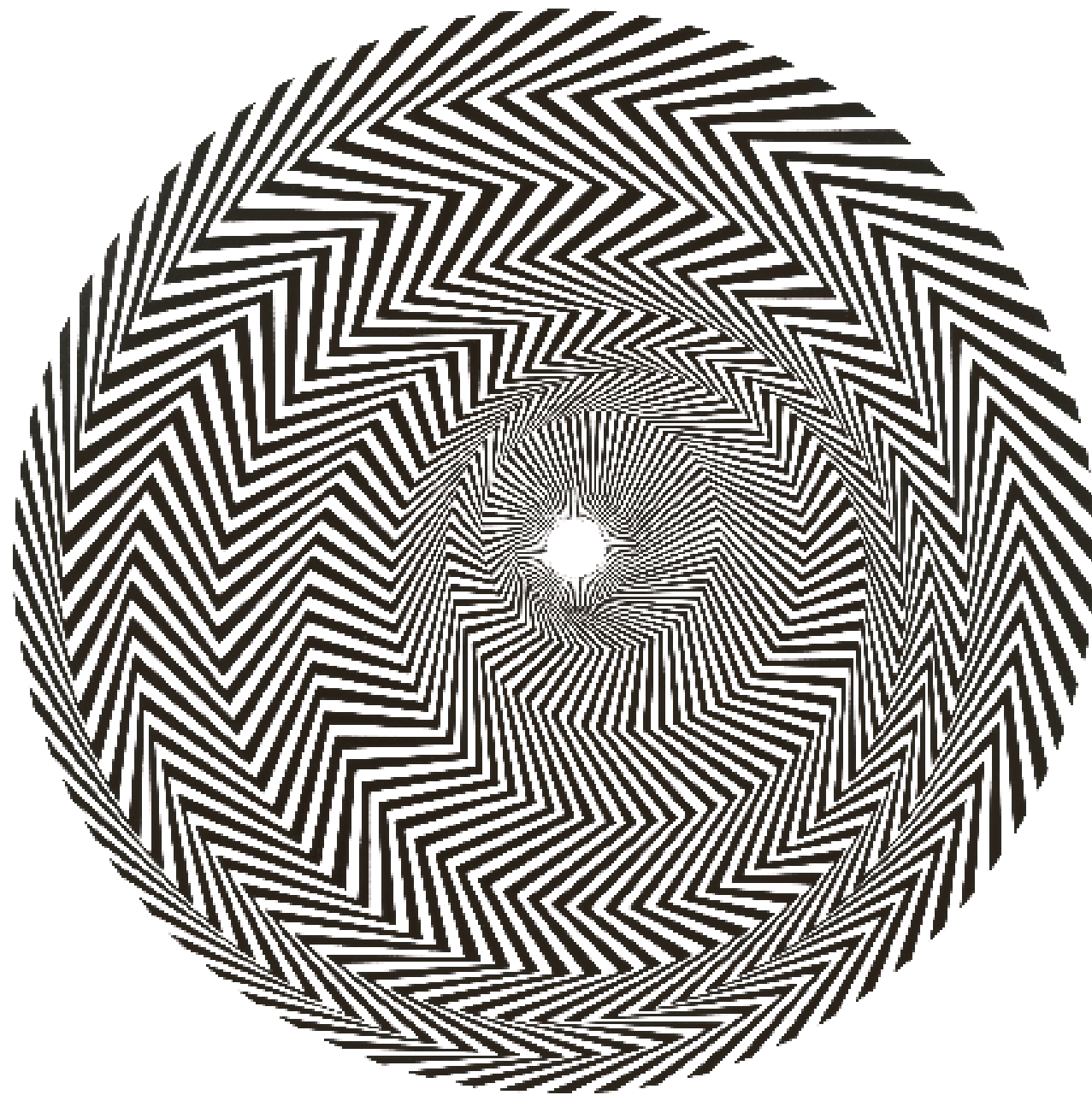
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NOW THEN IS 8 YEARS OLD!



RESTAURANTS & TAKEAWAYS

ANCHORAGE, S1
BBQ COLLECTIVE, S1
SA-HA STEAK, S2
FORUM CAFE BAR, S3
FOUR CORNERS CAFE, S7
DIMITRI'S GREEK TAVERNA, S7
THE BROADFIELD, S7
THE YORK, S10

NIGHTS OUT & EVENTS

SHEFFIELD THEATRES, S1
THE LEADMILL, S1
PLUG, S1
CORPORATION, S1
HARLEY LIVE, S1
THE SHOWROOM, S1
FESTIVAL OF DEBATE, S1
SHEFFIELD UNIVERSITY, S1
MULBERRY TAVERN, S1
OPUS PRESENTS, S2
YELLOW ARCH, S3
DUB CENTRAL, S3
THE NIGHT KITCHEN, S3
PARTY FOR THE PEOPLE S3
JAZZ AT THE LESCAR., S11

HEALTH & LIFESTYLE

BANNERDALE OSTEOPATHS, S7
ST LUKES, S11

NOW THEN WOULD NOT BE POSSIBLE WITHOUT THE SUPPORT OF OUR TRADERS

SUPPORT PASSION, CHARACTER & UNIQUENESS

STUDIOS, GALLERIES & WORK SPACES

UNION ST, S1
C.A.D.S, S3

MAKING & FIXING

EVOLUTION PRINT, S4

PUBS, BARS & BREWERIES

THE RED DEER, S1
DEVONSHIRE CAT, S1
THE BEER ENGINE, S2
THE OLD HOUSE, S3
SHAKESPEARES, S3
ABBEYDALE BREWERY, S7
THE RISING SUN, S10
THE PUNCHBOWL, S10
PORTLAND HOUSE, S11

SHOPPING

MOOR COBBLERS SHOPPE, S1
DR VIPER TATTOOS, S2
TONE ARM VINYL, S6
PORTS AND AWL, S6
MIRAGE, S8
PORTER BOOKS, S11

FOOD & DRINK

SHEFFIELD FOOD FESTIVAL, S1
LOCKSLEY GIN, S2
SUNSHINE PIZZA, S2
REGATHER COOPERATIVE, S2
JH MANN FISHMONGERS, S11
STARMORE BOSS, S11
PORTER BROOK DELI, S11

NOW THEN.

PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS. THANKS FOR READING.